

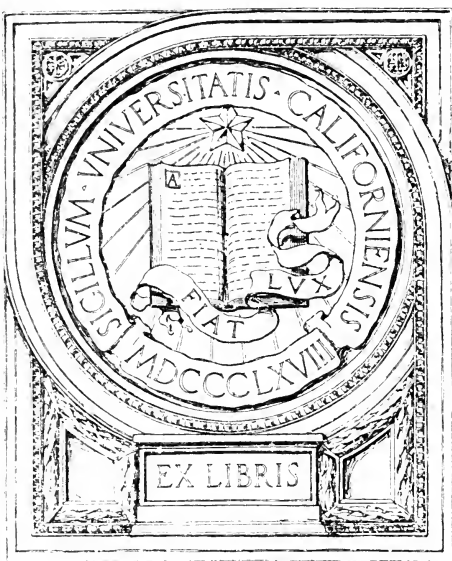
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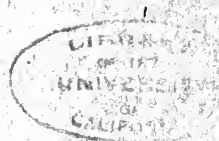
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# THE HOUSE-DOOR ON THE ANCIENT STAGE

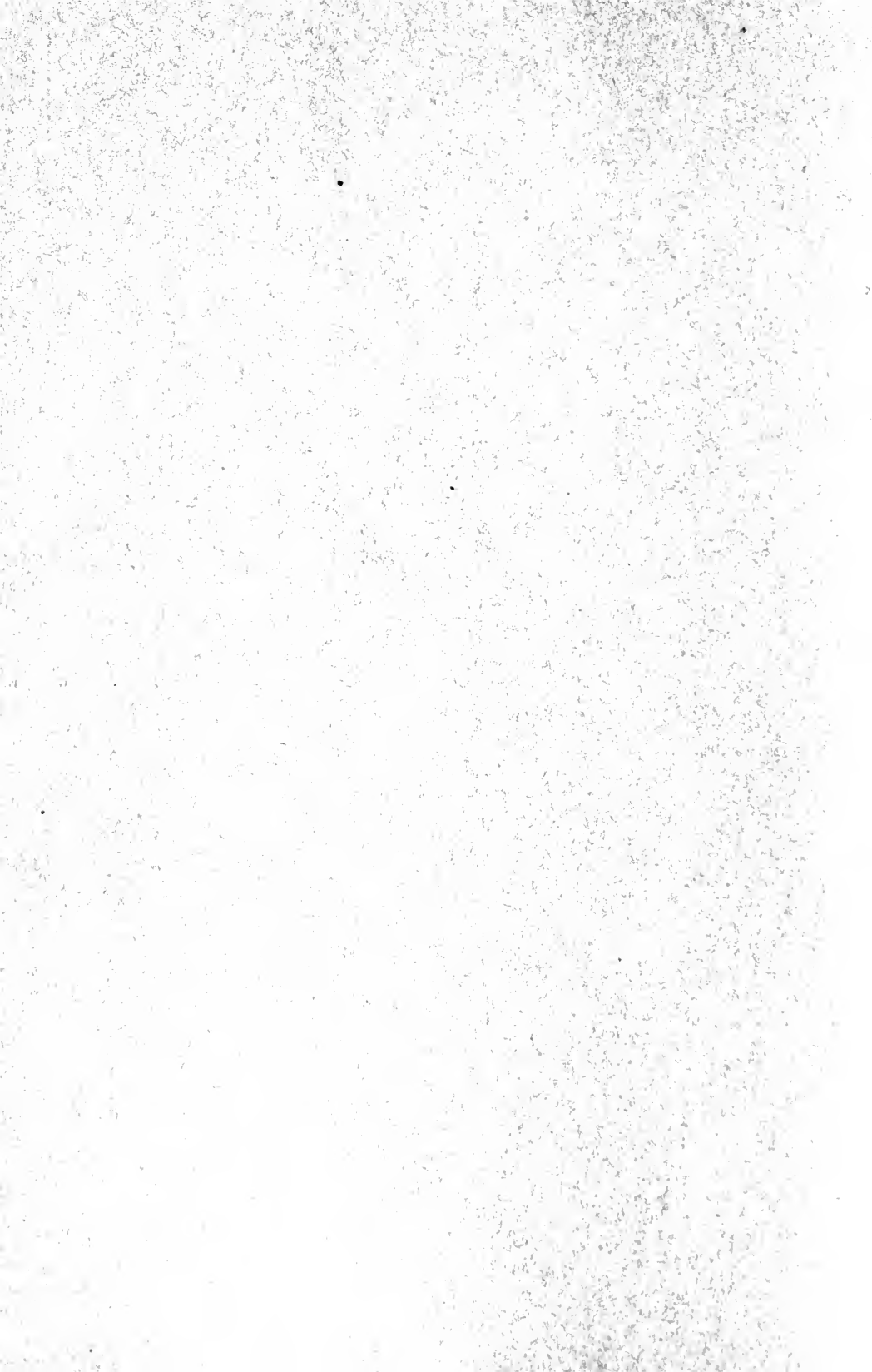
A DISSERTATION

PRESENTED TO THE  
FACULTY OF PRINCETON UNIVERSITY  
IN CANDIDACY FOR THE DEGREE  
OF DOCTOR OF PHILOSOPHY

BY  
W. W. MOONEY



BALTIMORE  
WILLIAMS & WILKINS COMPANY  
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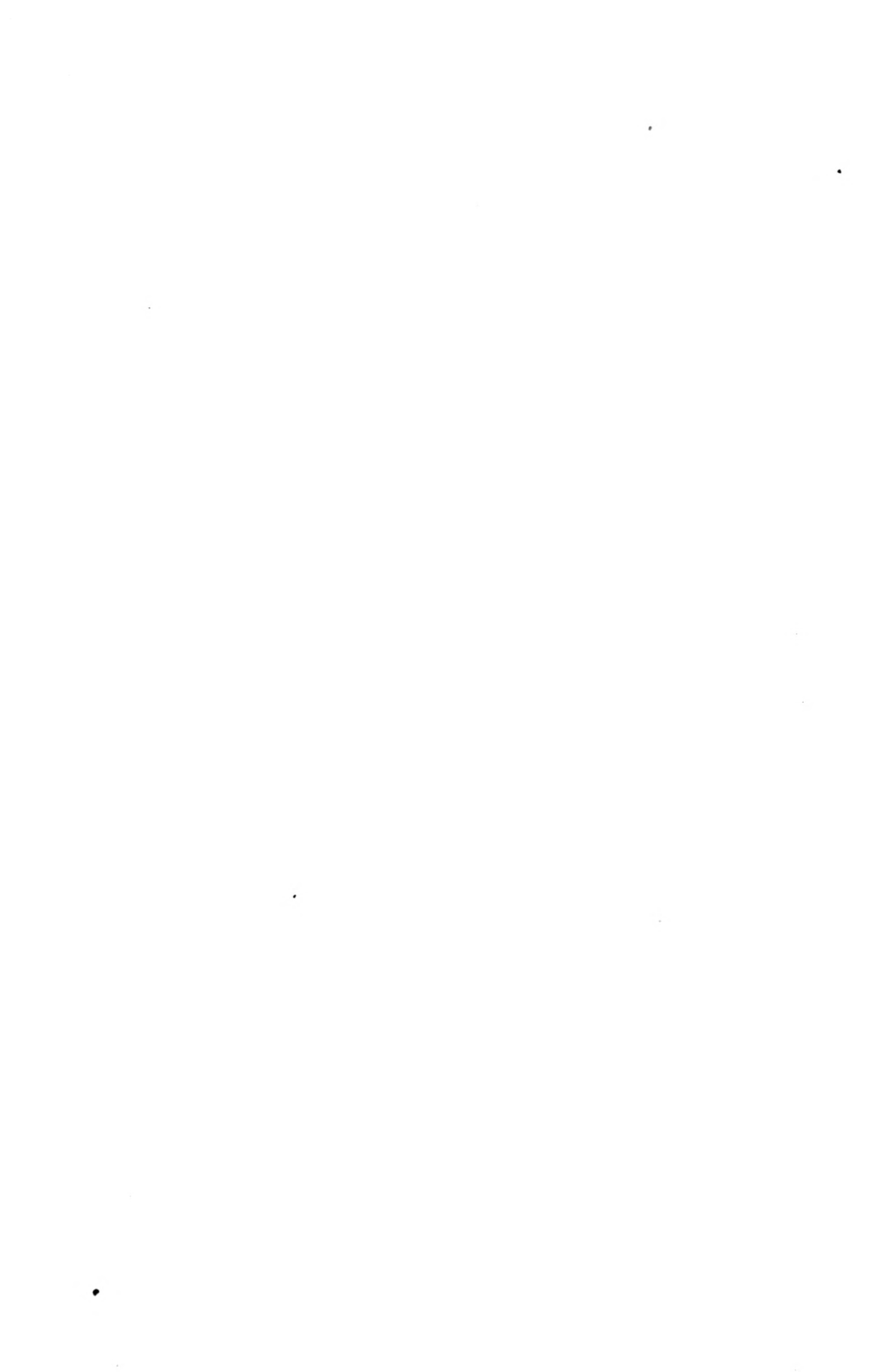
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## PREFACE

I gladly take this occasion to express my great obligations to Professor A. M. Harmon, who suggested to me this subject of inquiry and has given me the benefit of his constant criticism during the prosecution of this study. I also take genuine pleasure in thanking Professor Edward Capps for many valuable suggestions. Professor G. W. Elderkin has very kindly assisted me in collecting such archaeological material as is found in this dissertation.

W. W. MOONEY.

*Adelphi College, Brooklyn.*





*Matri Meae*  
*Pietatis Causa*



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## INTRODUCTION

It is my purpose in this dissertation to investigate the subject of the door in the back-scene of the Greek and Roman theater and its use during dramatic performances. A number of questions connected with the stage-door, with regard both to its physical characteristics and to the use which the poets made of it, have hitherto been more or less obscure. A reëxamination of the evidence has therefore seemed desirable and opportune, especially since, with the discovery in recent years of considerable portions of new text of Menander, some fresh material has come to light and the interest of classical scholars in the general topic has been newly aroused. In dealing with the problem, I have taken into consideration not only the texts of the tragic and comic poets, Greek and Latin, but also whatever pertinent material I have been able to find in the classical literature and in the archaeological remains.

The dissertation is divided into five chapters: In the first chapter is discussed the theory, which I consider erroneous, that each house represented in the back-scene in the dramas of Plautus and Terence had a doorway with two doors, an inner and an outer, the latter generally open by day. My refutation of this theory consists in showing (1) that it was not usual for the front door to be kept open during the day, (2) that *ianua*, *fores*, and *ostium* are applied to this door without any distinction, and (3) that certain passages in Plautus, which might seem to imply an open hallway, may readily be explained by assuming a doorway or shallow recess in front of the door.

In the second chapter I discuss (1) knocking at the door from the playwright's point of view and (2) the vocabulary (*κόπτειν*, etc. . . . *pultare*, etc.) employed in describing knocking.

Knocking at the door before coming out of the house is discussed in the third chapter. The purpose of the discussion is to show that Plutarch (*Public.* 20) and Helladius (apud Phot. *Bibl. Cod.* 279) are mistaken in saying that it was customary for an actor to give an intentional knock before passing out of the house to the acting space in front of it.

The object of the fourth chapter is to determine which way the stage-door was made to open, outwards or inwards. The evidence from the plays and from the vases, wall-paintings, and reliefs show that Plutarch (op.

cit.) and Helladius (op. cit.) are right in stating that the stage-door swung outwards.

The fifth chapter is devoted to the use of the stage-door and the *parodoi* in the plays. Questions connected with entering and leaving the scene of action through them are discussed, and the vocabulary used in connection with entrances and exits, both through the door and by the side-entrances, is given and summarized.

## CHAPTER I

### FORES, IANUA, OSTIUM

There has been a persistent tradition among modern interpreters of Plautus and Terence that the house represented in the back-scene of their dramas had a doorway with two doors, an inner and an outer, and that the latter was regularly kept open by day. The earliest expression of this view which we have been able to discover is in Lambinus' (1520-1572) note on Plautus' *Mostellaria* II, ii. 14 (l. 444: *sed quid hoc? occlusa ianua est interdius*): "Claudebantur quidem interdiu fores intus, sed non foris; nisi aut cum aedes essent vacuae, aut cum paterfamilias eos qui domi erant, nolebat domo egredi posse. Claudebantur autem fores aedium clavi Laconica." (Delphine edition Var. Clas. iv. p. 1966). Valpy's note on the same passage (Delphine edition Var. Clas. II, p. 817) is almost identical with that of Lambinus: "Januae erant duae: una in quam de vicis gradus fiebat, et quae etiam nunc a nostris exterior dicitur; altera interior: haec semper erat clausa; illa nunquam, nisi aut noctu, aut cum vacuae essent aedes et claudebatur Laconica clavi." Ussing has two notes, written in 1875, to the same effect: (a) *Most.* 444 (435): "occlusam, saltem extrinsecus, ianuam esse parum conveniebat diurno tempore, quo ventitabant homines et pulsantibus ianitor intus aperiebat" (b) *Amph.* 1011: "Januae interdiu apertae esse solebant." The same doctrine is frequently promulgated in school editions.<sup>1</sup>

This theory embodies two distinct propositions, (1) that the *ianua* was generally kept open by day, and (2) that there was an inner door which was usually kept closed. The validity of the second proposition depends upon the validity of the first; for, if it can be shown that the *ianua* was generally open, we should be compelled to admit the existence of an inner door, usually closed, in order to account for the numerous references to knocking at a closed door, and to the noise made at the door in going out of the house (*crepare-concrepare*). On the other hand, if there is no ground for the assertion that the *ianua* was generally open, the only reason for assuming that there was an inner door is thereby done away with. The assertion that the

<sup>1</sup> See e.g. Tyrrell, *Mil. Glo.*, note on l. 154; Ashmore, *And.*, note on l. 682; Fairclough, *And.*, note on l. 682.

outer door was not kept closed during the day is based on three passages in Plautus, in which surprise is expressed by a character who approaches a house and finds the street-door *occlusa*. Let us now enter into a discussion of these passages.

1. *Amph.* 1018: *sed aedes occluserunt. eugepae!*<sup>2</sup> Juppiter in the guise of Amphitruo has gone into the house (l. 983) and is closeted with Alcumena. Mercury also enters the house when he sees Amphitruo approaching (l. 1005), announcing that he will ascend to the roof and in the guise of Sosia mock his pretended master and keep him from entering the house while Juppiter is there: ll. 1007f.: *ibo intro, ornatum capiam qui potis decet; | dein susum ascendam in tectum, ut illum hinc prohibeam*. Amphitruo arrives and purposes to enter his house (l. 1015), of course without knocking, but on trying the door finds it locked: ll. 1018 ff.: *sed aedes occluserunt. eugepac, . . . feriam foris. | aperite hoc. heus, ecquis hic est? ecquis hoc aperit ostium?* Mercury answers from the roof and Amphitruo continues to knock vigorously at the door (ll. 1022, 1026). The whole situation demands that the door be locked, bolted, and barred. Mercury evidently locked it as he went in.

2. *Most.* 444: *sed quid hoc? occlusa ianua est interdus*. Tranio, on returning from the harbor (ll. 348 ff.), announces to Philolaches that his father Theopropides has arrived: l. 365: *pater, inquam, tuos venit*. Philolaches is greatly disturbed (ll. 369 ff.) at his father's unexpected return and wishes to conceal from the old gentleman the revelry that has been going on in front of the house during the preceding scene (ll. 313 ff.). Tranio's ingenuity solves the difficulty. At his suggestion, Philolaches and his fellow-revelers go into the house (ll. 397 ff.) and Tranio locks the door on the outside while the *puer* locks it on the inside: l. 405: *hasce ego aedis occludam hinc foris*. ll. 425 f.: *clavem cedo atque abi intro atque occlude ostium, | et ego hinc occludam*.

3. *Stich.* 308: *quid hoc? occlusam ianuam video*. It is indeed true that this door was open in l. 87: *sed apertast foris*. Now, however, it is closed and locked, otherwise Pinacium, who is a house-slave, would certainly enter without completely fatiguing himself by continuing to knock violently upon it: ll. 308 ff.: *ibo et pultabo foris. . . . vide quam dudum hic asto et pulto . . . experiar fores an cubiti ac pedes plus valeant . . . defessus sum pultando*.

It has been shown that the doors in the three passages just discussed were locked. That *occludere* means "lock" is clear not only from the

<sup>2</sup> In citing passages from Plautus Leo's text is used.



manner of its use by Tranio in the *Mostellaria*, but from its use in other passages.<sup>3</sup> If one may judge from Menander, *Epitr.* 535-6: ἡ θύρα παιητέα, κεκλειμένη γάρ ἐστι, the word *occlusa* translates κεκλειμένη in the original. We must conclude, therefore, that the statements of Lambinus, Valpy, Ussing, and all others who claim that the *ianua* remained open by day, have been based upon a misconception of the real significance of the passages.<sup>4</sup> The surprise is occasioned in each instance, not because the door is shut, but because it is locked.

It may be thought that the passages discussed below, in which the door is represented as remaining open, are opposed to our contention that it was customary to keep the street-door closed during the day. A close investigation of the passages, however, shows that these apparent exceptions are in favor of the view that the door was ordinarily kept shut.

1. *Stich.* 87: *ibo intro. sed apertast foris.* Antipho, when about to enter the house of his daughter, is surprised, as the word *sed* shows, to find the door open. The reason it is open is that his daughter has just come out and is pacing up and down in front of it in conversation with her sister. The same door is subsequently closed and locked (ll. 308 ff.).

2. *Men.* 351: *sine fores sic, abi, nolo operiri.* The fact that Erotium, on leaving the house only for a moment to speak to Menaechmus, has to give her slave direct orders not to close the door, makes it manifest that the door in her house was usually kept closed.

3. *Bacch.* 723: *cedo manum ac subsequere proprius me ad fores. intro inspice.* Chrysalus, the slave of Mnesilochus, has promised to get some money out of his master's father. In carrying out his scheme he sends Pistoclerus into the house of the Bacchides to get material for writing a letter (l. 715). While Pistoclerus is away, Chrysalus asks Mnesilochus where the company proposes to have dinner. In answer, Mnesilochus leads him to the door and lets him look in. As he says nothing of opening the door, it is prob-

<sup>3</sup> See, for example, *Cist.* 649: *ubi estis, servi? ocludite aedis pessulis, repagulis.* *Aul.* 103 f.: *occlude sis fores ambobus pessulis.* *Stichus' video* in the passage quoted above is not to be taken literally, for of course he cannot "see" that the door is locked. He uses it instead of a verb denoting general sense-perception: "The door is locked, I see."

<sup>4</sup> This conclusion is supported by Becker, *Gallus* (Eng. Trans.) p. 241: "The door was closed during the day but not generally fastened;" by Lorenz ad *Most.* l. 444: "Sie (ianua) war am Tage gewöhnlich nur geschlossen, nicht verschlossen;" by Martley, "Remarks and Suggestions on Plautus," *Hermathena* IV (1883) pp. 303 ff.: "The *ianua* or *ostium* was as a rule kept shut;" by Marquardt, *Privatleben* p. 235: "Uebrigens pflegte man die Hausthür am Tage nicht zu verschliessen."

ably open already; but this is easily explained. Pistoclerus, intending to return soon (l. 725), has left it open temporarily, being in too much of a hurry to shut it. At any rate, the same door was closed in ll. 573 ff. and has to be opened again in l. 833: *forem hanc pauxillum aperi; placide, ne crepa.*

4. *Rud.* 1202: *accedam, opinor, ad fores. quid conspicio?* Daemones has just (l. 1191) come out of his house and is waiting for Trachalio, who is expected to come at once upon the scene through the same door: l. 1200: *iussique exire huc servom eius.* Trachalio delays in the house and this causes Daemones to step to the door and look in. There is nothing to show that the door remained open between ll. 1191 and 1202, but, if it did, it was due to the fact that Trachalio was expected to come out any moment. The same door was shut in l. 413: *heus ecquis in villast? ecquis hoc recludet?*

Two phrases occur in Plautus which might be taken to imply an open hallway and be cited in support of the theory of an open *ianua*. But they are far too vague to justify such an assumption.

1. *Merc.* 477: *omnia ego istaec auscultavi ab ostio, omnem rem scio.* Charinus, thinking himself alone, is bewailing his misfortunes in front of the house. His friend and neighbor Eutychus calls him, explaining that he has heard *ab ostio* all that had taken place between him (Charinus) and his father in the preceding scene.

2. *Aul.* 666: *tantisper huc ego ad ianuam concessero.* Strobilus, who is trying to get into his possession Euclio's money, notices that the miser is coming out of the temple of *Fides*. Strobilus steps aside and conceals himself near the door (*ad ianuam*) that he may overhear Euclio's plans about hiding his gold.

To explain these two passages we need only assume a shallow recess in front of the door, or a *prothyron* or *porticus*. As for such expressions as *ante aedes* and *ante ostium*, Lundström has shown, by his comprehensive investigation, that they do not imply an open hallway with two doors but refer to the space on the outside of the house.<sup>5</sup>

Since it has been shown, as we think, that it was usual for the street-door to remain shut during the day, let us now endeavor to show that *ianua*, *fores*, and *ostium* are applied to this door without any distinction. The usage of these words as found in Plautus and Terence is first taken into consideration and then we pass to later times and cite passages to show that the same usage was still in vogue. In each passage given below, the language and action show that the words used must refer to one and the same door.

<sup>5</sup> "Aussen oder Innen," *Eranos* I. pp. 95 ff.

## PLAUTUS AND TERENCE

I. *Fores*, *ianua*, and *ostium* refer to the same door: *Most.* 444 f.: sed quid hoc? oclusa ianua est interdus. | pultabo. heus, ecquis intust? aperitin fores? In ll. 429, 453, 456, 461, 506, 516, and 521 this door is again referred to by *fores*. *Ianua* is again used for the same door in l. 512. *Ostium* refers to it in ll. 411 b and 425. The fact that the door is locked (ll. 400, 405, 425, 426) proves that the three words must refer to the same door.

II. *Fores* and *ianua* refer to the same door: *Stich.* 308: quid hoc? oclusam ianuam video, ibo et pultabo fores. *Truc.* 254 f.: sed fores, quidquid est futurum, feriam. | ecquis huic tutelam ianuae gerit? ecquis intus exit? *Asin.* 384 ff.: quis nostras sic frangit? . . . nolo ego fores conservas | meas a te verberarier. . . . Pol haud periculum est, cardines ne foribus effringantur. . . . ita haec morata est ianua; extemplo ianitorem | clamat, procul si quem videt ire ad se calcitronem.

III. *Fores* and *ostium* refer to the same door: *Most.* 1046: ostium quod in angiportu est horti, patefeci fores. *Amph.* 1019 f.: feriam foris. | aperite hoc. heus, ecquis hic est? ecquis hoc aperit ostium? *Capt.* 830 ff.: heus ubi estis? ecquis <hic est? ecquis> hoc aperit ostium? . . . aperite hasce ambas fores | prius quam pultando assulatim foribus exitium adfero. *Merc.* 130 ff.: et etiam cesso foribus facere hisce assulas? aperite aliquis. . . . num quisquam adire ad ostium dignum arbitratur. *Ps.* 604 ff.: ostium pultabo. . . . nam ego precator et patronus foribus processi foras. *Bacch.* 581 f.: fores pultare nescis. . . . ecquis hoc aperit ostium? *Pers.* 569: at enim illi noctu occentabunt ostium, exurent fores. *Heaut.* 275 f.: Dromo pultat fores; | anus quaedam prodit; haec ubi aperit ostium. *Ad.* 632 ff.: accedam ad fores. . . . aperite aliquis actutum ostium. 637 f.: sed quis ostium hic pultavit? . . . tune has pepulisti fores?<sup>6</sup>

## CICERO AND APULEIUS

I. *Fores* and *ianua* refer to the same door: Cicero, *N.D.* 2.27.67: foresque in liminibus profanarum aedium ianuae nominantur. Apuleius, *Met.* 1.22: et cum dicto modico secus progressus ostium accedo et ianuam firmiter oppessulatam pulsare vocaliter incipio. tandem adolescentula quaedam procedens "heus tu" inquit "qui tam fortiter fores verberasti?" . . . "Dum annuntio" inquit "hic ibidem me opperimino" et cum dicto rursum foribus oppessulatis intro capessit. modico deinde regressa patefactis foribus "ro-

<sup>6</sup> In citing passages from Terence Tyrrell's text is used.

gat te" inquit. Apuleius, *Met.* 3.1: quati fores interdum et frequenti clamore ianuae nostrae perstrepit. *Met.* 9.20: ianuam pulsat, saxo fores verberat.

From the evidence that has been presented it is obvious (1) that the street-door was usually kept closed during the day, and (2) that *ianua* and *fores* are applied without any distinction to it. While *ostium* refers especially to the doorway, it is also often applied to the door itself, just as we use the word "door" indiscriminately of both the door and the doorway.<sup>7</sup>

The evidence that has been presented shows that everything points to the conclusion that there was but one door at the main entrance of the house in the back-scene and that it was kept closed during the day. This conclusion is supported by the likelihood that there was only one door in the Greek new comedy. At any rate, there is nothing in what we have of Menander which suggests two doors; either αἱ θύραι or ἡ θύρα (the door) is invariably used and most likely shows that there was but one door.<sup>8</sup>

Let us now consider such evidence as may be gathered from archaeological sources. Of the private houses whose remains have been found at Delos, the house above the Inopus has one door (*B.C.H.* 19 (1895), p. 506, pl. 5) and each of the following has two doors: the house north of the sacred lake (*ibid.*, p. 486, pl. 33); the house on the hill (*ibid.*, p. 494, pl. 5); the house in the "Street of the Theater" (*ibid.*, p. 498, pl. 5); and the house west of the sacred lake (*ibid.*, p. 511). The house in Dystus, Euboea, has two doors (*Athen. Mitt.* p. 458 f., Taf. V). At Priene the houses had only one door each (Wiegand-Schrader, *Priene*, pp. 285 ff.)<sup>9</sup>

For the Romans, however, there is archaeological evidence from Pompeian houses which goes to show that there was but one door. Mau (*Führer durch Pompeji* p. 8) makes this statement about private houses: "Von der Strasse war das Atrium durch einen kurzen Gang (fauces oder prothyron)

<sup>7</sup> Martley (l.c.) concludes that "the *fores* and the *ianua* were not distinct doors". Ramsay, note on *Most.* II, ii. 23-25, says: "The words generally employed by the dramatists to denote the outer door of a dwelling-house are *ianua*, *ostium*, and *foris* or *fores*." Tyrrell, note on *Mil.* 154, says: "The terms *ostium*, *ianua*, and *fores* seem to be used indiscriminately for both the inner and the outer door."

<sup>8</sup> See e.g. *Epitr.* 485; *Per.* 126, 426; *Sam.* 85, 151, 210, 222, 324.

<sup>9</sup> One passage in Lysias (12·16: ταῦτα διανοηθεὶς ἔφευγον, ἐκείνων ἐπὶ τῇ αὐλείῳ θύρᾳ τὴν φυλακὴν ποιουμένων) seems to contain nothing that would justify one in concluding that there was more than one door connected with the entrance to this house, while in another passage from the same writer (1·17: ἐν ἐκείνῃ τῇ νυκτὶ ἐψόφει ἡ μέταυλος θύρα καὶ ἡ αὐλείος) two doors are apparently indicated. On this subject see: Daremberg-Saglio, s. v. *ianua*; Müller, *Handbuch* IV. 1, 2, s.v. *μέσσυλος*; Becker, *Charicles* (Eng. Trans.) pp. 251 ff.

zugänglich, in welchem die Thür entweder unmittelbar an der Strasse oder etwas weiter einwärts angebracht war. In letzterem Falle wird der vor der Thür liegende, also unverschlossene Teil des Ganges vestibulum genannt."

Having decided that each house represented in the back-scene in the dramas of Plautus and Terence had but one door and that it was usually kept closed, let us conclude the first chapter of this dissertation by endeavoring to ascertain whether the stage-door was composed of two folding-pieces or only one.

The use of *ambas* in two passages in Plautus (*Most.* 453: *has ambas foris*; *Capt.* 831: *hasce ambas fores*) is unquestionable evidence that these two doors were double. Additional evidence in the same direction is the fact that nearly all the vases, wall-paintings, and reliefs, representing dramatic scenes, show the double door.<sup>10</sup> Furthermore, the private houses in Priene (Wiegand-Schrader, p. 305) and Pompeii (Mau-Kelsey, p. 242) had doors of this kind. There is also a passage in Lucretius which tends to show that the door was double: *iv*, 276: *inde fores ipsae dextra laevaue secuntur*.

That both the singular (*foris*) and the plural (*fores*) are often applied to the same door is obvious from the following lists of citations from Plautus, for in each list the citations refer to the front door of the same house: (1) *Mil.*: *foris concrepuit* (154), *fores crepuerunt* (410), *aperitur foris* (528); (2) *Mil.*: *fores crepuerunt* (270), *foris (con) crepuerunt* (328), *aperitur foris* (1198); (3) *Most.*: *hasce ambas foris* (453), *concrepuit foris* (506), *istas fores* (516), *has fores* (900); (4) *Most.*: *foribus* (829), *foribus* (854), *foris concrepuit* (1062); (5) *Bacch.*: *concrepuerunt fores* (610); *fores* (723), *forem* (833), *fores* (1118); (6) *Bacch.*: *foris concrepuit* (234), *fores* (798), *crepuit foris* (1057); (7) *Cas.*: *foris concrepuit* (163), *foris crepuit* (874), *concrepuerunt fores* (936); (8) *Amph.*: *pultabo foris* (449), *crepuit foris* (496), *feriam foris* (1019), *fores* (1022), *foribus* (1026), *istas fores* (frag. v.).

In view of the evidence that has been cited and in view of the fact that the plural (*fores*) occurs much more often than the singular (*foris*), it is likely, if not probable, that the doors were usually in two pieces and that *fores* must be interpreted as indicating a double door. It is self-evident that the singular (*foris*) could refer to single doors, if there were any. It is obvious, however, from the above-quoted citations that, even if the singular (*foris*) to the exclusion of the plural (*fores*), should refer throughout a play to the same door, this would not be positive evidence that the door in question had but one fold, for the singular (*foris*) may have reference either to the door as a

<sup>10</sup> See list in chap. IV, pp. 98 ff. The double door is shown in nos. 1, 2, 3, 4, 6, 7, 8, 9, 10 and 12.

whole irrespective of its number of folds or to only one of the two folding doors.<sup>11</sup> It is probable that αἱ θύραι in Menander is to be interpreted in the same way as *fores*.

<sup>11</sup> That *fores* refers to a double door is the opinion of the following: Blümner, *Die Röm. Privataltertümer*, p. 17; Martley, *Hermathena* IV, pp. 303 ff.; Sloman, *Andria*, note on l. 264; Ramsay, *Mostellaria*, note on II, ii. 23-25; Gray, *Heauton*, note on l. 173; West, *Andria*, note on l. 580.

## CHAPTER II

### KNOCKING AT THE DOOR IN THE DRAMA

It was usual among the Greeks and the Romans in their daily life for one to knock before going into another's house. That this was the rule among the Greeks is sufficiently obvious from these passages: Aristoph. *Lys.* 1065 ff.: εἴτ' εἴσω βαδίζειν, | μήδ' ἐρέσθαι μηδένα, | ἀλλὰ χωρεῖν ἄντικρυς | ὥσπερ οἰκαδ' εἰς ἑαυτῶν | γεννικῶς, ὥς | ἡ θύρα—κεκλήσεται. Plut. *Cimon* 17: καὶ γὰρ θύραν κόψαντος ἀλλότριαν οὐκ εἰσεῖναι πρότερον ἢ τὸν κύριον κελεῦσαι. Plut. *Moralia* 516 E: καίτοι μὴ κόψαντά γε θύραν εἰς οἰκίαν ἀλλότριαν οὐ νομίζεται παρελθεῖν.

The practice of knocking, so common in private life, is rarely reproduced in the classical tragedy, there being only two instances, one in Aeschylus and one in Euripides. In both places knocking is employed as a means of bringing actors upon the scene from the house. As a substitute for knocking, the tragedians, especially Euripides, often have a character summon someone from the house by means of calling, though the calling may have been accompanied by knocking, even when the text says nothing of the latter.<sup>12</sup> An explanation of this frequent substitution of calling for knocking in the tragic writers may be that summoning a person from the house by the voice was regarded as more dignified than by making a noise upon the door. Certain it is, at any rate, that knocking is reserved for occasions of great urgency or excitement (Aes. *Cho.* 652; Eur. *Iph. Taur.* 1286 f.).<sup>13</sup>

The practice of summoning a person from a house by calling persists in the comic writers along with the practice of knocking, but the latter is found much more frequently than in the tragedians.<sup>14</sup> The plays of Aristophanes

<sup>12</sup> Aeschylus: *Cho.* 881; Sophocles: *Phil.* 1261, *Ajax* 784; Euripides: *Phoen.* 296 ff., 1067 f., *Orest.* 112, *Bac.* 170, 912, *Iph. Aul.* 1, 863, 1532, *Elec.* 750, *Herac.* 642, *Hec.* 172, *Med.* 894, *Hel.* 435; Seneca: *Med.* 843.

<sup>13</sup> A less probable explanation is that it may be a tradition from an earlier period, for Plutarch tells us that the Spartans did not knock but called out: *Moralia* 239 A: ἔθος ἦν αὐτοῖς μὴδὲ κόπτειν τὰς αὐλείους, ἀλλ' ἐξωθεν βοᾶν.

<sup>14</sup> Calling: Aristophanes: *Ach.* 748, *Eq.* 725 ff., *Nub.* 866 f., 1165, 1221, *Pac.* 179, 254 f., *Lys.* 1106 f., 1216, *Eccl.* 960 ff.; Menander (Koerte's text); *fab. inc.* p. 145, ll. 18 f.; Plautus: *Aul.* 349, *Most.* 339, *Trin.* 1174 ff., *Men.* 673 f., *Ps.* 1139, 1284, *Rud.* 481; Terence: *Eun.* 530, *Heaut.* 743, *Hec.* 720. Calling and knocking: Aristophanes: *Ach.* 403 f., *Nub.* 132, 1144 f., *Av.* 56 f., *Ran.* 37 f., 460 ff.; Menander: *Epitr.* 535 ff.; Plautus: *Amph.* 1018 f., *Most.* 445, 899 f., 936 f., 988, *Poen.* 1118 ff., *Trin.* 868 ff., *Merc.* 130 f., *Mil.* 1297, *Bacch.* 581 f., *Capt.* 830 ff., *Ps.* 604 f., *Rud.* 413 f., *Stich.* 308 f.; Terence: *Ad.* 633 f.

have ten cases of knocking and in every instance it is used as a means of bringing actors upon the scene. Menander has three<sup>15</sup> instances, Plautus twenty-one, and Terence two. These writers usually employ knocking as a device for bringing characters upon the scene of action. In Plautus there are some cases in which knocking results in neither the entrance of a character upon the stage nor his exit from it.

Instances of knocking classified according to the effect on the action.<sup>16</sup>

I. Knocking brings a character upon the scene: Aeschylus: *Cho.* 652 (cf. 561-569); Euripides: *Iph. Taur.* 1286-1304-1308; Aristophanes: *Ach.* 395 ff., 1072, *Nub.* 132 ff., 1144, *Av.* 53 ff., *Ran.* 37 f., 460 ff., *Eccl.* 34 (scratching), 976 f., *Plut.* 1097 ff.; Menander: *Epitir.* 535 ff., *Per.* 64, 182; Plautus: *Poen.* 1118 ff., *Bacch.* 578 ff., *Rud.* 413 f., *Truc.* 254 ff., *Stich.* 308 ff., Terence: *Ad.* 633 ff.

In a few cases a speaker intends to knock and call for a person, but the action becomes unnecessary, as the desired character appears: Plautus: *Poen.* 728 ff., *Men.* 176; Terence: *Heaut.* 410 ff.

In *Amph.* 1019 f. Mercury, in the guise of Sosia, does not come out when summoned by knocking, but appears on the house-top and attempts to drive away Amphitruo, who has knocked (cf. Eur. *Orest.* 1567 ff.).

II. Knocking results in neither the entrance of a person upon the scene of action nor the exit of a person from it. (a) The person wanted is already outside, but the other does not know of his presence and therefore knocks: Plautus: *Merc.* 130 f., *Capt.* 830 ff., *Ps.* 1121 ff. In two instances a person knocks, pretending not to be aware of the presence of the person desired: Plautus: *Mil.* 1254, 1297. (b) A third person intervenes, so that the intended action is not accomplished: Plautus: *Most.* 445-521, 898 ff., 936-988, *Asin.* 382, *Ps.* 604 f., *Trin.* 868 ff., *Amph.* 449, *Men.* 987.

#### THE VOCABULARY OF KNOCKING

Let us now consider the vocabulary used in describing knocking. The various verbs employed for this purpose will be discussed and such distinctions as are apparent will be drawn. The frequency of the different words will be noted only for the drama, since an exhaustive study of classical literature in general has not been made.

<sup>15</sup> Those in the fragments are not counted.

<sup>16</sup> As already pointed out, in some instances knocking is accompanied by calling.



## Κόπτειν

The word most frequently employed in Greek comedy for knocking on the front door is *κόπτειν*. Aristophanes thus uses it ten<sup>17</sup> times and Menander six.<sup>18</sup> This verb also occurs in this sense in Xenophon (*Hel.* 5. 4.7), Demosthenes (47.57), Theophrastus (4.9), and Heliodorus (3.16). It seems to be the only one used by Plutarch<sup>18</sup> to indicate knocking.

## Κρούειν

The verb that comes second in point of frequency for knocking is *κρούειν*. In this sense it is found four times in the drama (Eur. *Hyps.* Oxyrh. l. 4; Aristoph. *Eccl.* 990; frag. 564 (Kock II. *Ades.* 510); Posidip. 7 K). It is used by Xenophon (*Symp.* 1-11), and seems to be employed by Plato to the exclusion of all others (*Symp.* 212 C, *Prot.* 310 A, 314 D). Phrynichus<sup>19</sup> thinks that *κρούειν* is not so good a word as *κόπτειν* for knocking on the door. Aristides<sup>20</sup> (*Rhet.* p. 807, 441), however, defends both words. It is worthy of note that *κρούειν* is the only word used in this sense in the New Testament.<sup>21</sup>

It is reasonable to assume that, where *κόπτειν* and *κρούειν* are used alone, we are to understand the normal way of knocking with the knuckles. On occasions the ancient Greeks used canes<sup>22</sup> and very likely similar things for rapping on the door. Though they had knockers<sup>23</sup> there is but one reference to them in the drama (Eur. *Ion* 1612).

<sup>17</sup> Aristoph.: *Ach.* 403, *Nub.* 132, 133, 1144, *Av.* 56, *Ran.* 460, 461, *Eccl.* 976, *Plut.* 1097, 1101; Menander (Koerte's text): *Epitr.* 538, *Georg.* 17, *Per.* 64, 182, frag. 124 (Kock 3.36), frag. 860-1 (Kock 2.229).

<sup>18</sup> *Solon* 5, *Public.* 20, *Cimon* 17, *Alcibiades* 8, *Pelopidas* 9, 11, *Aratus* 17; *Moralia* 239 A, 594 E, 597 D, 633 A, 784 B.

<sup>19</sup> S. v. *κόπτω*: *κρούσαι μὲν τὴν θύραν, ὥσως πού παραβεβίασται ἡ χρῆσις. ἄμεινον δὲ τὸ κόπτειν τὴν θύραν.* Cf. also schol. ad Aristoph. *Nub.* 132.

<sup>20</sup> See Schmid, *Atticismus* I, p. 206.

<sup>21</sup> *Math.* 7.7, 7.8; *Luke*, 11.9, 11.10, 12.36, 13.25; *Acts* 12.13, 12.16; *Rev.* 3.20.

<sup>22</sup> Plutarch *Aratus* 17: *καὶ κεκλεισμένην τὴν πύλην εὐρὼν ἔκοπτε τῇ βακτρίᾳ κελύων ἀνοίγειν.* Posidip. 7 K: *κόρακι κρούεθ' ἡ θύρα.*

<sup>23</sup> Homer *Od.* 1.441: *θύρην δ' ἐπέρυσσε κορώνη ἀργυρέη.* Herod. 6.91: *εἷς δὲ τις τούτων ἐκφυγὼν τὰ δεσμὰ καταφύγει πρὸς πρόθυρα Δήμητρος θεσμοφόρου, ἐπιλαμβόμενος δὲ τῶν ἐπισπαστήρων εἶχετο* (where *ἐπισπαστήρ* is generally thought to have been used as a knocker as well as a handle). Plut. *Moralia* 516 E: *ἀλλὰ νῦν μὲν εἰσι θύρωροι, πάλαι δὲ ῥόπτρα κρούμενα πρὸς ταῖς θύραις αἰσθησὶν παρείχε.* Pollux 7.111: *οἷς προσθετόν ἐστι ἦν Ὅμηρος μὲν εἶρηκε κορώνην οἱ δὲ νῦν κόρακα, οὕτως ὠνόμασε καὶ Ποσειδῖππος ἐν, Γαλάτῃ εἰπὼν, κόρακι κλύεται* (i. *κρούεθ' ἡ θύρα*). Pollux 10.22: *καὶ ἐπισπαστρον καὶ ῥόπτρον. τὸ γὰρ ἐπικροῦον τὴν θύραν οὕτως ὠνόμαζον.*

Ἄραττειν, Προσαράττειν, Ἐκκόπτειν, Λακτίζειν, Παίειν, Πατάσσειν, Θένειν

Violent knocking is expressed by the verbs just mentioned. The first of these means to knock furiously and occurs only three times in the drama (Eur. *Hec.* 1044, *Iph. Taur.* 1304; Aristoph. *Eccl.* 977). To dash against the door with violence is indicated by προσαράττειν and πατάσσειν; only the latter is found in the drama and this but once (Aristoph. *Ran.* 38). Such furious pounding as to break open the door is indicated by ἐκκόπτειν, which is not used by the dramatic writers; it does occur in Lysias (3.6, frag. 75.5). Aristophanes alone of the writers of Greek drama employs λακτίζειν (*Nub.* 136) and θένειν (*Av.* 54), where τὴν πύρραν takes the place of τὴν θύραν. To strike the door with vigor is denoted by παίειν and it is found but twice in the drama (Eur. *Orest.* 1221; Men. *Epitr.* 535, here for the sake of the pun with παῖδες).

Γεύειν, Θρυγονᾶν

Two comic substitutes for κόπτειν, employed by Aristophanes, are γείειν<sup>24</sup> (*Ran.* 462) and θρυγονᾶν<sup>25</sup> (*Eccl.* 34); the latter apparently implies scratching with the nails.

#### PULTARE, PULSARE

The two verbs most frequently used for knocking in Latin writers are *pultare* and *pulsare*.<sup>26</sup> *Pultare* occurs much more often in the Roman drama than *pulsare*. Plautus uses *pultare*<sup>27</sup> thirty-four times, *pulsare* twice (*Rud.* 332, *Bacch.* 579), *pulsatio* once (*Bacch.* 583), and *pultatio* once (*Truc.* 258). In Terence *pultare* alone is found and it occurs but four times (*Heaut.* 275, 410, *Ad.* 633, 637). *Pulsare* is also found in one comic fragment (Ribbeck I. 249.53) and is used by Seneca (*Herc. Oet.* 606) in the only instance of knocking

<sup>24</sup> Schol. ad loc.: γείειν: ἀντὶ τοῦ ἄψαι. Thos. Magister s. v. κόπτω: κόπτει τὴν θύραν ἐξωθεν καὶ γέεται τῆς θύρας. Ἀριστοφάνης ἐν Νεφέλαις: "τίς ἔσθ' ὁ κόψας τὴν θύραν;" καὶ πάλιν (ἐν τῷ αὐτῷ) γειῦσαι τῆς θύρας.

<sup>25</sup> Schol. ad loc.: θρυγονῶσα: ἡσύχως κνῶσα.

<sup>26</sup> In Keil's *Grammatici Latini* (V, pp. 626, 651), Macrobius makes this distinction between the two: "pulto' sunt qui accipiant pro eo quod est 'pulso' et ἀπτικισμὸν quendam latininitatis existimant, ut apud illos θάλασσα θάλαττα, πλάσσω πλάττω; sed 'pultare' est saepe 'pulsare,' sicut 'tractare' est saepe 'trahere.'"

<sup>27</sup> Men. 178, 987, Ps. 604, 605, 1121, Stich. 308, 310, 313, Trin. 868, 870, 871, Capt. 830, 831, 832, Mil. 1254, 1297, 1298, Bacch. 578, 581, Most. 403, 445, 453, 456, 457, 462, 898, 936, 988, Poen. 728, 729, 739, 1120, Amph. 449, Asin. 382.

found in his dramatic works. Outside the Roman drama, *pultare* does not seem to be used.<sup>28</sup> In all likelihood, *pultare* and *pulsare*, like κόπτειν and κρούειν in Greek, ordinarily imply the normal method of knocking with the knuckles; at times both the feet and the hands were brought into vigorous action.<sup>29</sup>

## FRANGERE, ARIETARE, INSULTARE, VERBERARE

Violent knocking is indicated by *frangere* or one of its compounds. These occur eleven times in the drama and all eleven instances are found in Plautus.<sup>30</sup> These words imply such vehement knocking as to break down the door and very probably mean that both the clenched fist and the feet were employed in the operation. *Arietare*, *insultare*, and *verberare* also refer to unusually violent knocking. The first of the three words means to "butt like a ram" (i.e., to throw the body forcibly against the door), and is found but once in the drama (Plaut. *Truc.* 256). Only once does *insultare* occur (Ter. *Eun.* 285) and, as it is accompanied by *calcibus*, probably implies leaping against the door with both feet. *Verberare*<sup>31</sup> means to beat vigorously upon the door and is thus employed but once in the drama (Plaut. *Asin.* 387).

## FERIRE, PELLERE, IMPELLERE, PERCUTERE

Other verbs employed by Latin writers for knocking on the front door are *ferire*, *pellere*, *impellere*, and *percutere*. Of the dramatic writers, Plautus alone uses *ferire* and he does so only four times (*Truc.* 254, *Amph.* 1019, *Men.* 176, *Ps.* 1135). Only twice does *pellere* occur in the drama, once in Plautus (*Amph. frag.* V.) and once in Terence (*Ad.* 638). *Impellere* is found in Trabea (apud Cic. *Tusc.* 4.67) and, as it is accompanied by *digito*, it must here imply tapping (cf. Ter. *Eun.* 284: uno digitulo fores aperis). *Percutere* is found two times in Plautus (*Most.* 516, 521,) but not elsewhere in the

<sup>28</sup> *Pulsare*, not *pultare*, is used by Propertius (4.5, 47), Horace (*Sat.* 1.1.10, *Carm.* 1.4.13), Ovid (*Met.* 5.448), Seneca (*De Ben.* 6.33.4), Petronius (16.92), Statius (*Silv.* 1.2.48), Quintilian (5.10, 122), Martial (10.19.13), Apuleius (*Met.* 1.22, 9.20), Tertullian (*Apol.* 20), Ambrose (*Serm.* 12.4), New Testament (*Math.* 7.7, 7.8; *Luke*, 11.9, 11.10, 12.36, 13.25; *Acts* 12.13, 12.16, *Rev.* 3.20).

<sup>29</sup> See Plautus *Stich.* 311, *Most.* 456, *Capt.* 832, *Bacch.* 579, *Asin.* 384.

<sup>30</sup> *Bacch.* 586, *Most.* 453, 456, 939, *Poen.* 729, *Amph.* 1022, 1026, *Asin.* 384, 388, *Stich.* 326<sup>a</sup>, 327.

<sup>31</sup> *Verberare* is thus used by Apuleius (*Met.* 1.22, 9.20) and in one passage (9.20) is accompanied by *sazo*.

drama. This verb,<sup>32</sup> like *ferire* and *pellere*, seems to indicate giving the door a sharp rap.

In the extant Roman drama there is no reference to knockers, though it is obvious from the excavations in Pompeii<sup>33</sup> that they must have been well known among the Romans. There is some indication that bells<sup>34</sup> were attached to house-doors.

<sup>32</sup> For *percutere* thus used see also Tibullus (1.5.68: *plena manu*), Livy (6.34.6: *virga*), Petronius (16.65), and Pliny (*N. H.* 7.112).

<sup>33</sup> See Blümner, *Die Röm. Privataltertümer*, pp. 19 f.

<sup>34</sup> Suetonius, *Aug.* 91; Marquardt, *Privatleben* p. 236; Becker-Göll, *Gallus* II, p. 236.

### CHAPTER III

#### KNOCKING AT THE DOOR BEFORE COMING OUT OF THE HOUSE

It was considered proper for a person, who desired admission into another's house or to summon a person from another's house, first, before opening the door or entering, to announce his presence by knocking at the door or by calling out. As we have seen, the proprieties in this matter were consistently observed both in private life, as reflected by the literature, and in the representation of private life on the stage. The case is altogether different, however, when a person is about to come out of a house either his own or another's. Such a custom would have no point, in the case of a private house, unless the door opened outwards upon the public highway, so that the passers-by might, if not warned by a knock or a call, come into collision with the door and be injured. In the case of the theater, however, there would be no such danger of accident if an outward-swinging door were suddenly thrown open by a person about to issue from the house. The actors, who might be in front of the house, knew in advance the whole course of action and, therefore, would need no warning. If the custom of knocking before opening the scene-door for entrance upon the stage was ever in vogue, the explanation for it must be either that this was a realistic representation of the manners of daily life or that knocking served some dramatic purpose.

It is necessary for the student of the Greek and Latin drama to inquire into this question for several reasons. In the first place, we have definite statements of Plutarch and Helladius to the effect that in comedy persons about to leave a house knocked and caused the door to make a noise for the purpose of giving passers-by a warning that they were coming out. In the second place, it is possible that the explanation, which the lexicographers and the scholiasts to Aristophanes give of *ψοφεῖν*, the specific word used for the noise made with the door by a person about to issue from it, requires the same interpretation. Finally, the transitive use of the word *ψοφεῖν* may indicate an intentional knock.

The passages in Plutarch and Helladius are as follows: Plut. *Public.* 20:<sup>35</sup> τῶν δ' ἄλλων τότε θυρῶν εἰσω τῆς οἰκίας εἰς τὸ κλεισίον ἀνοιγομένων, ἐκείνης μόνης τῆς

<sup>35</sup> We shall later (pp. 44-91) refer to the statements of Dionysius of Halicarnassus, Pliny the Elder, and Asconius about the house of Publicola.

οἰκίας ἐποίησαν ἐκτὸς ἀπάγεσθαι τὴν αὔλειον, ὡς δὴ κατὰ τὸ συγχώρημα τῆς τιμῆς αἰεὶ τοῦ δημοσίου προσεπιλαμβάνοι. τὰς δ' Ἑλληνικὰς πρότερον οὕτως ἔχειν ἀπάσας λέγουσι, ἀπὸ κωμωδιῶν λαμβάνοντες, ὅτι κόπτουσι καὶ ψοφοῦσι τὰς αὐτῶν θύρας ἐνδοθεν οἱ προίεναί μέλλοντες, ὅπως αἰσθησὶς ἔξω γένοιτο τοῖς παρερχομένοις ἢ προεστῶσι καὶ μὴ καταλαμβάνοιντο προιούσαις ταῖς κλεισιάσιν εἰς τὸν στενωπὸν. Hellad. apud Phot. Bibl. Cod. 279: ὅτι φησὶ τούτου χάριν κόπτουσι παρὰ τοῖς κωμικοῖς οἱ ἐξιόντες τὰς θύρας, διότι οὐχ, ὡς παρ' ἡμῖν νυνί, τὸ παλαιὸν ἀνεώγοντο αἱ θύραι, ἀλλ' ἐναντίῳ τρόπῳ. ἔξωθεν γὰρ αὐτὰς ἀνατρέποντες, ἐνδοθεν ἐξήεσαν. πρότερον δὲ τῇ χειρὶ ψόφον ἔποιουν κρούοντες ἐπὶ τῷ γνῶναι τοὺς ἐπὶ τῶν θυρῶν καὶ φυλάεσθαι μὴ πληγεῖς ἐστὼς λήθῃ τῶν θυρῶν ὠθουμένων ἄφνω.

Plutarch and Helladius agree in every particular, but the form in which the lexicon-article of the latter is cast betrays the nature of the antiquarian note in Plutarch and its probable source. Helladius' note is an answer to the question διὰ τί κόπτουσι παρὰ τοῖς κωμικοῖς οἱ ἐξιόντες τὰς θύρας; The reader of the comic texts could hardly fail to raise this question, for he observed that the poets not only frequently cause their actors to comment on the noise made by or on the door at the entrance of a character from the house, but also that occasionally a verb is used which could be interpreted as meaning knocking, e.g. *ψοφεῖν* transitive, *πλήττειν*, *pellere*. If he interpreted these passages as implying or positively evidencing an intentional knock, he would wonder why such knocking was customary on the stage, for it was not practiced in everyday life. The explanation given by the commentators, of whom Helladius is an example, is that the stage-door opened outwards—a fact not so readily observed by the casual reader—and that this way of opening the door, as well as the practice of knocking before coming out, was a survival from an earlier time, when the doors of private houses opened this way and the practice of knocking had a practical purpose.

This explanation was current before the time of Plutarch, who acknowledges his source to be the commentators on comedy—λέγουσι . . . ἀπὸ τῶν κωμωδιῶν λαμβάνοντες—and this was also the source of Helladius' note. Plutarch and Helladius are but one witness. We shall find in the scholia to Aristophanes further traces of the same interpretation of the passages in comedy to which we have referred.<sup>36</sup>

<sup>36</sup> That Plutarch was familiar with the current antiquarian learning of his day has been shown by Blass, Siefert-Blass, *Plutarch, Them. u. Per.* Einl. p. 65. He knew the scholia to Plato and the comic poets and made free use of Didymus. It is not improbable that Didymus is here his authority and that of Helladius. It is to be observed, further, that the passage in Plutarch is a digression and has a marked scholiastic flavor.

We turn now to the scholia that are preserved in which the implication is found that in comedy a person, who was about to leave the house, usually knocked on the door. We shall see that this interpretation probably arose from the transitive use of *ψοφεῖν*, for example in the phrase *ἐψόφηκε τὴν θύραν τις ἐξιὼν* which the scholiasts quoted from Menander. We observe, also, that no explanation of the supposed custom, such as that proposed by the source of Plutarch and Helladius, is attempted. One of the notes on Aristoph. *Plut.* 1097 (preserved only in Dübner's Θ) states: *κόπτει τις τὴν θύραν, ὅταν ἔξωθεν κρούῃ· ψοφεῖ, ὅταν ἔσωθεν*. A strict grammatical construction of these words would require that the same verb be supplied with the second clause as with the first, viz.: *ὅταν ἔξωθεν κρούῃ* and *ὅταν ἔσωθεν (κρούῃ)*. The same is true of the scholium ad *Nub.* 132, repeated in Suidas, s. v. *κόπτω*: *παρατηρητέον δὲ ὅτι ἐπὶ μὲν τῶν ἔξωθεν κρουόντων 'κόπτειν' λέγεται, ἐπὶ δὲ τῶν ἔσωθεν 'ψοφεῖν'. ἱκανῶς δὲ διέστειλε Μένανδρος, ἐπὶ μὲν τῶν ἔξω, 'κόψω τὴν θύραν' εἰπὼν, ἐπὶ δὲ τῶν ἔσω 'ἐψόφηκε τὴν θύραν (τις) ἐξιὼν.'* Here *κρουόντων* would naturally be supplied in the second clause of the first sentence, viz.: *ἐπὶ μὲν τῶν ἔξωθεν κρουόντων* and *ἐπὶ δὲ τῶν ἔσωθεν (κρουόντων)*.

The illustration of *ψοφεῖν* which this note gives is noteworthy. No mention is made of the intransitive use, *ἡ θύρα ψοφεῖ*, but only of the transitive use, which we find only in Menander. It was this transitive, or rather, as we should say, causative, use that brought out the interpretation of intentional knocking. The alternative meaning, "caused the door to creak by opening it," is ignored; but it appears in another set of notes, to be discussed later.

The idea of intentional knocking may possibly be conveyed by Donatus' note to Terence *Ad.* 788: *quisnam a me pepulit tam graviter fores?* "Tam graviter quia irati omnia concita faciunt. cum pulsandae fores exituro foras, Demea sic eas pulsavit, ut et his ipsis irasci videretur." In explaining the particular instance, *pepulit tam graviter fores*, Donatus makes the general remark *pulsandae fores exituro foras*. At first view, this seems in harmony with the last two scholia to Aristophanes which we have quoted and with Plutarch and Helladius. These four or five passages have furnished the warrant for the belief of some modern scholars<sup>37</sup> that *ψοφεῖν* and its Latin equivalent

Dionysius of Halicarnassus, Pliny the Elder, and Asconius, who also mention the exceptional honor shown to Pöblicola, do not indulge in a learned excursus upon the Greek private home.

<sup>37</sup> See, for example, Ernesti on *Mil.* II, I. 76 (quoting Muretus); Stallbaum on *And.* IV. I. 58 (l. 682); Sloman on *Phor.* I. 840; Parry on *And.* IV. I. 58 (l. 682); West on *Heaut.* I. 173; Crowell on *And.* 682.

*crepare-concrepare*, as well as *pellere*, connoted a noise made intentionally by persons about to enter the street from the house, as contrasted with the view of others,<sup>38</sup> that the noise indicated by these words was made incidentally by the door itself when opened and that these words had acquired a special meaning in this connection.

Another set of notes, to which we have referred, deals exclusively with the same transitive meaning of *ψοφεῖν*. But they either (1) simply set *ψοφεῖν* in contrast with *κόπτειν* from the point of view of the agent, without any suggestion that an intentional noise is made by the outcoming person, or else (2) they make it clear that the noise is incidental to the opening of the door. We give the notes in this order: (1) Schol. ad Luc. *Pseudosophistes* 9: *ψοφοίη: κόπτει μὲν γὰρ τὴν θύραν τις ἐστὼς ἔξω, ψοφεῖ δὲ ὁ ἔσω. Thos. Magister, s. v. κόπτω: κόπτει τὴν θύραν ἔξωθεν καὶ γέυεται τῆς θύρας Ἀριστοφάνης ἐν Νεφέλαις: "τίς ἔσθ' ὁ κόψας τὴν θύραν;" καὶ πάλιν (ἐν τῷ αὐτῷ) "γεῦσαι τῆς θύρας." ψοφεῖ μέντοι ἔνδοθεν, οὐ κροτεῖ. Moeris, s. v. κόπτω: κόπτει τὴν θύραν ἔξωθεν, ψοφεῖ δὲ ὁ ἔνδοθεν, Ἀττικῶς. κροτεῖ δὲ Ἑλληνικῶς. (2) Schol. ad Aristoph. *Plut.* 1097 (preserved in two of the MSS., Dübner's F and B): ὁ κόψας: ὁ κρούσας. κόπτειν, ψοφεῖν, καὶ κλαυσιᾶν τὴν θύραν διαφέρει· κόπτειν μὲν γὰρ λέγεται, ὅταν εἰσιῆναι τις μέλλῃ, καὶ τὴν θύραν ἔξωθεν πλήττῃ· ὡς τό, "τίς ἔσθ' ὁ κόψας τὴν θύραν;" ψοφεῖν δέ, ὅταν ἐξερχόμενός τις αὐτὴν ὑπανοίγῃ καὶ ἤχον τινα ἀποτελῇ. ὁ τοιοῦτος γὰρ ἤχος ἢ τρισμός 'κλαυσιᾶν' λέγεται.<sup>39</sup> It is implied in the words *ὑπανοίγῃ καὶ ἤχον τινα ἀποτελῇ* that the *ἤχος τις*, the *ψόφος* connoted by the verb *ψοφεῖν*, is caused, not by any intentional blow on the door, but by the moving of the door itself, just as the movement caused by the wind produces another sound, *τρисμός*, connoted by the verb *κλαυσιᾶν*.*

Another passage to be discussed in this connection is Lucian's *Pseudosophistes* 9: *καὶ ἐὶ τίς γε νῦν ψοφοίῃ τὴν θύραν εἰσιῶν ἢ ἐξιῶν κόπτοι, τί φήσομεν σε πεπονθέναι; S. ἐμὲ μὲν οὐδέν, ἐκείνον δὲ ἐπεισελθεῖν βούλεσθαι ἢ ἐξιῆναι. L. σὲ δὲ ἀγνοοῦντα τὸν κόπτοντα ἢ ψοφοῦντα οὐδὲν ὁλῶς πεπονθέναι δόξομεν ἀπαίδευτον ὄντα;* From this passage there may be drawn the inference that, if the writer could put into the mouth of even an ignoramus such a phrase as *κόπτοι τὴν θύραν τις ἐξιῶν*, this very fact proves the currency, at least among the uneducated, of this incorrect phrase, and that, if *κόπτειν* could thus be substituted, even improperly, for *ψοφεῖν*, an intentional knocking is implied for the latter. We believe, however, that this would be an incorrect inference. In the first place,

<sup>38</sup> See, for example, Becker, *Charicles* (Eng. Trans.), p. 54, note 32; Tyrrell, *Mil.* note on l. 154; Elmer, *Phor.* note on l. 840; Shuckburgh, *Heaut.* note on ll. 173 f.; Croiset, *Ménandre l'arbitrage*, note on l. 380; Ashmore, note on *Ad.* 264.

<sup>39</sup> v. and r. have no note on *κόπτειν* here.



no instance is to be found in Greek literature, so far as we know, of this barbarous use of κόπτειν for ψοφεῖν.<sup>40</sup> In the second place the author of the *Pseudosophistes* intentionally selects preposterous instances of an illiterate man's deviations from correct usage. One of these is the incorrect use of κόπτειν for ψοφεῖν. Unlike some of the other blunders which he instances, this one never makes its appearance in extant literature.

#### GENERAL MEANING OF ψοφεῖν AND CREPARE-CONCREPARE

Before we can ascertain the exact meaning of ψοφεῖν and *crepare-concrepare* when used in connection with the opening of the door, it is necessary first to learn their general meaning. The Greek passages quoted below demonstrate the truth of Aristotle's statement (*De An.* 2.8.11, 2.8.15; *Hist. An.* 4.9.5; 4.9.8) that ψοφεῖν may in general refer to an inarticulate noise of any kind. The same is true of *crepare-concrepare*, as one can readily see from the Latin passages, also quoted below. Thus it is obvious that ψοφεῖν and *crepare-concrepare*, so far as their general meaning is concerned, may with perfect propriety indicate either the noise of actual knocking or such a sound as would be produced by the creaking of a door or of the grating of the door on the sill.

#### ψοφεῖν

Sophocles: *Frag.* 58 (Nauck): πάντα γάρ τοι τῷ φοβουμένῳ ψοφεῖ. *Ichnēutae* 136 ff. (*Frag. Trag. Papyr.* ed. Hunt): ἀκουσον αὖ τοῦ χρήματος χρόνον τινά, | οἷω 'κπλαγέντες ἐνθάδ' ἐξερίσμεθα | ψόφῳ τὸν οὐδεὶς πώποτ' ἤκουσεν βροτῶν (the sound of the lyre), and 160 ff.: εἰ μὴ 'ναροστήσαντες ἐξιχνεύσετε | τὰς βοῦς ὄπη βεβᾶσι καὶ τὸν βούκολον, | κλαίοντες αὐτῇ δειλία ψοφήσετε. Euripides: *Bac.* 638: ψοφεῖ γοῦν ἀρβύλη δόμων ἔσω. *Orest.* 136 f.: ὦ φίλταται γυναῖκες, ἡσύχω ποδὶ | χωρεῖτε, μὴ ψοφεῖτε. Aristophanes: *Pac.* 612: ἐψόφησεν ἄμπελος. *Ach.* 553: τύλων ψοφούντων. Xenophon, *Anab.* 4.3.29: ἐπειδὴν . . . σφενδόνη ἐξικνήται καὶ ἀσπίς ψοφῇ. Plato: *Rep.* 396 B: ποταμοὺς ψοφούντας. *Crat.* 430 A: ψοφεῖν ἔγωγ' ἂν φαίην τὸν τοιοῦτον, μάτην αὐτὸν ἑαυτὸν κινούντα ὥσπερ ἂν εἴ τι χαλκείον κινήσειε κρούσας. Strabo 14.21: ὡς δ' ὁ κώδων ὁ κατὰ τὴν ὀσωπῳλίαν ἐψόφησε . . . ἤδη γὰρ ὁ κώδων ἐψόφηκε. Lucian: *Philopseudes* 15: ἐκεῖνα μὲν γὰρ ἦν ψόφον ἀκούση χαλκοῦ ἢ σιδήρου, πέφενγε—καὶ ταῦτα γὰρ ὑμεῖς φατε—αὕτη δέ, ἣν ἀργυρίου

<sup>40</sup> The phrase in Plut. *Public.* 20, quoted above, ὅτι κόπτουσι καὶ ψοφοῦσι τὰς αὐτῶν θύρας ἔσωθεν οἱ προίεσαι μέλλοντες, cannot be instanced as a case of the same blunder if the explanation which we have offered of this notice is correct. The source of Plutarch merely asserts that outcoming actors "knock," but without implying that a comic poet or anybody else could properly use κόπτειν instead of ψοφεῖν with reference to his action.

πὺν ψοφῇ, ἔρχεται πρὸς τὸν ἥχον. *Gallus* 29: ἰδοὺ πάλιν ἐψόφηκέ τις. ἐπ' ἐμέ δηλαδὴ. (The context shows that the noise was made by the spade of the τοιχωρύχος. For a similar case, see *Plaut. Aul.* 242 f.).

## CREPARE

*Plautus: Men.* 925 f.: dic mihi, en umquam intestina tibi crepant, quod sentias? | ubi satur sum, nulla crepitant: quando esurio, tum crepant. *Aul.* 239 ff.: *Euc.* sed pro Juppiter, | num ego disperii? *Meg.* quid tibi? *Euc.* quid crepuit quasi ferrum modo? | *Meg.* hic apud me hortum confodere iussi. (Cf. *Lucian's Gal.* 29). *Ovid, Fasti*, 4.742: et crepet in mediis laurus adusta fociis. *Seneca: Ep.* 9.8: cum primum crepuerit catena discedit. *Herc. Oet.* 1016: sed quid hoc? tellus labat et aula tectis crepuit excussis. *Pliny, N.H.* 36.11.4: lapidem in statua Memnonis quotidiano solis ortu contactum radiis, crepare dicunt. *Martial* 3.82.15: digiti crepantis signa novit eunuchus.

## CONCREPARE

*Cicero, Cael.* 27.65: scabilla concrepant. *Caesar, B.G.* 7.21: conclamat omnis multitudo et suo more armis concrepat. *Ovid, Fasti* 3.740: Aeriferae comitum concrepuere manus. *Petronius*, 27.5: Trimalchio digitos concrepuit.

MEANING OF ψοφεῖν AND CREPARE-CONCREPARE WHEN USED IN CONNECTION  
WITH THE DOOR

It is the writer's belief that ψοφεῖν and *crepare-concrepare*, when used in connection with the opening of the door by one coming from the interior of the house, do not indicate any intentional knocking, but that the noise implied in them is to be ascribed to the grating or creaking sound produced by the opening of the door. The following passages show that such sounds were to be expected:

## GREEK

*Aristoph. Plut.* 1097 ff.: τίς ἐσθ' ὁ κόπτων τὴν θύραν; τουτὶ τί ἦν; | οὐδεὶς ἔοικεν. ἀλλὰ δῆτα τὸ θύριον | φθεγγόμενον ἄλλως κλαυσιῶ. *Hermes*, having knocked on the door, immediately concealed himself. *Cario* opened the door, and seeing no one concluded that the door made the noise of its own accord. *Arist. De Aud.* 802 b, 41: ὁμοίως δὲ τοῦτο συμβαίνει καὶ περὶ τὰς φωνάς καὶ τοὺς ψόφους. φανερόν δ' ἐστίν. πάντες γὰρ οἱ βίαιοι γίγνονται σκληροί, καθάπερ καὶ τῶν κιβωτίων καὶ τροφῶν, ὅταν ἀνοίγωνται βιαίως, καὶ τοῦ χαλκοῦ καὶ τοῦ σιδήρου.

## LATIN

Plautus: *Curc.* 93 f.: viden? <ut> aperiuntur aedes festivissimae: | num muttit cardo? *Trin.* 1123: fores hae sonitu suo mihi moram obiciunt incommode. *Mil.* 1377: sonitum fecerunt foris. *Cas.* 434: audio aperiri fores. *Bacch.* 798: audio aperiri fores. Pacuvius, *Dul.* (Ribbeck 1.92.12): quidnam autem hoc soniti est, quod strident foris? Ennius, *Androm. Aech.* (Ribbeck 2.25): saeptum altisono cardine templum. Gracchus, *Pel.* and *Atab.* (Ribbeck 1.2.30): (a) sonat impulso regia cardo. (b) O grata cardo regium egressum indicans. Vergil: *Ciris* 222: marmoreo aeratus stridens in limine cardo. *Aen.* vi, 573 f.: tum demum horrisono stridentes cardine sacrae | panduntur portae. Tibullus, 1.2.9 f.: ianua iam pateas uni mihi victa querellis, | neu furtim verso cardine aperta sones. Horace, *Sat.* 2.6.111 f.: cum subito ingens | valvarum strepitus lectis excussit utrumque. Ovid, *Amor.* 1.6.49: verso sonuerunt cardine postes. Seneca, *Med.* 177: sed cuius ictu regius cardo strepit? Servius ad Verg. 1.449 (foribus cardo stridebat aenis): stridebat aenis ad sua rettulit tempora, cautum enim fuerat proditum hostibus a Tarpeia virgine Capitolium, ut aerei cardines, quorum stridor posset aperta ostia omnibus indicare.

The following passages show that the creaking sound produced by the opening of the door might on occasion be prevented by pouring water on the hinges or by opening the door with care.

## GREEK

Aristoph. *Thesm.* 487 f.: ἐγὼ δὲ καταχέασα τοῦ στροφέως ὕδωρ | ἐξῆλθον ὡς τὸν μοιχόν. In this passage a woman tells how she outwitted her husband one night and slipped out of her house to meet her paramour. To accomplish her purpose more easily, she "wet the hinge, to still its creaking noise." Lucian, *Dial. Mer.* 12: οὐκ ἔκοψα δ' οὖν, ἀλλ' ἐπάρας ἡρέμα τὴν θύραν . . . παραγών τὸν στροφήα παρήλθον ἀψοφήτι.

## LATIN

Plautus: *Curc.* 158: placide egredere et sonitum prohibe forium et crepi-tum cardinum. l. 160: Mane. suffundam aquolam. *Bacch.* 833: Forem hanc pauxillum aperi: placide, ne crepa.

So far in this chapter we have shown (1) that *ψοφεῖν* and *crepare-concrepare* may refer to an inarticulate noise of any kind and (2) that it was a matter of course that the door, when opened, made a grating sound, unless special

precautions were taken. We are now in a position to discuss the specialized meaning of these words when used of the door, and we shall first treat those passages in which they are employed in connection with the entrance of a person into the house.

ψοφεῖν

Euripides, *Herc. Fur.* 77 f.: θαυμάζων δ' ὅταν | πύλαι ψοφῶσι, πᾶς ἀνίστησιν πόδα, | ὡς πρὸς πατρῶν προσπεσούμενοι γόνυ. In this passage Megara relates how she and her children sat in the women's apartments and awaited Heracles' return. She says that, whenever they heard a noise at the door as of some one coming in or going out, they thought that it was Heracles returning home. The fact that ψοφεῖν is used intransitively in this passage and the unlikelihood of Heracles knocking on his own door go to show that the noise indicated by ψοφεῖν is the grating sound made by the door when opened.

Euripides, *Iph. Taur.* 1037 f.: τίς ἀμφὶ δῶμα θεᾶς τόδ' ἵστησιν βοήν, | πύλας ἀράξας καὶ ψόφον πέμψας ἔσω; The messenger calls to Thoas to come out of the temple. The noise ψόφος is due to the vigorous hammering given the doors by the messenger.

Aristophanes, *Av.* 53 ff.: *Eu.* εἰσόμεθα δ' αὐτίκ', ἣν ποιήσωμεν ψόφον. | *Peith.* ἀλλ' οἷσθ' ὁ δρᾶσον; τῷ σκέλει θένε τὴν πέτραν. | *Eu.* σὺ δὲ τῇ κεφαλῇ γ', ἔν' ἣ διπλάσιος ὁ ψόφος. | *Peith.* σὺ δ' οὖν λίθῳ κόψον λαβών. This is a case of actual knocking, with a hint that Peithetaerus' head is hollow and will contribute to the ψόφος.

Heliodorus, 1·17: "ἔχω σέ," εἶπεν, "ὦ θεοῖς ἔχθρα." καὶ ἡ Θίσβη παραχρῆμα, ταῦτα λέγοντος, τὰς τε θύρας ὡς ὅτι πλεῖστον ἐψόφηκε, καὶ "ὦ τῆς ἀτοπίας, διαδέδρακεν ἡμᾶς ὁ μοιχός," ἀνεβόησεν. Thisbe remains at the street-door, and, when she hears her master cry out in the bed-chamber, causes the door to grate or make a noise as if violently opened for the escape of the supposed adulterer.

Heliodorus, 3·16: Θῦπῳ δὲ ἡμέρας ἀκριβῶς ὑποφαινούσης, ἐψόφει τε ἡ μέταυλος, καὶ τινος ἡσθόμην καλοῦντος ὁ παιδίον. ἐρομένου δὲ τοῦ ὑπηρετοῦ τίς ὁ κόπτων τὴν θύραν ἢ κατὰ ποίαν τὴν χρεῖαν, "ἀπάγγελλε," εἶπεν ὁ καλῶν, "ὅτι Θεαγένης ὁ Θεεταλός." ἡσθην ἀπαγγελθέντα μοι τὸν νεανίαν, καὶ εἰσκαλεῖν ἐκέλευον. Theagenes both knocked and called for admission, and the noise made by the knocking was denoted by ψοφεῖν.

C. I. G. III. 5194b: ἀλλ' ἐψόφηκε ῥόπαλον. | ἡ θύρα προκατέχεται. κρούεται αὐτός. This inscription, found at Cyrene, is given as emended by the editor, who gives us this information: in necropoli in pariete antri inter pic-

turas insigni arte factas; repraesentatio videretur ad ludos pertinere. We have a case of actual knocking in *ψοφεῖν*, done with the *ρόπαλον*.

## CREPARE

Plautus, *Bacch.* 833: *forem hanc pauxillum aperi: placide, ne crepa.* The speaker, who is outside the house, wishes to give his companion a view of the interior. Since the utmost caution is taken to open the door without making a noise, *crepare* can only refer to the creaking usually made by the door when opened.<sup>41</sup>

Let us now consider those passages in which *ψοφεῖν-ψόφος* and *crepare-concrepare* occur in connection with the opening of the door by persons coming out of the house.

Lysias, 1.14 and 17: *ἐρομένον δ' ἐμοῦ τί αἱ θύραι νύκτωρ ψοφοῖεν . . . ἀναμνησκόμενος δὲ ὅτι ἐν ἐκείνῃ τῇ νυκτὶ ἐψόφει ἡ μέταυλος θύρα καὶ ἡ αὔλειος.* It was to the interest of the person who left the house during the night to do so as secretly and quietly as possible. Hence, *ψοφεῖν* can only refer to the creaking sound made by opening the door.

Aristophanes, *Ran.* 603 f.: *ὡς ἀκούω | τῆς θύρας καὶ δὴ ψόφον.* Xanthias-Heracles braces himself for the test which will take place when the *θυρωρός* comes out of the house. If there were any evidence in this passage or the context that the door-keeper gave intentional warning of his coming by knocking or otherwise, such a noise would properly be referred to by *ψόφος*. But there is nothing to indicate such a warning noise, and indeed it was to the interest of the door-keeper to come out upon the intruders suddenly. On the other hand, it is equally true that the passage, taken alone, cannot be said to prove that there was no intentional knocking. In view of the fact however, that there is no evidence in any other passage to support the doctrine that actors, about to issue from the house, gave an intentional knock before opening the door, it is more reasonable to interpret *ψόφος* in this passage as we were required to interpret *ψοφεῖν* in the two passages from Lysias.

That this is the correct interpretation seems obvious from a passage in Aristophanes, *Vesp.* 142 f.: *Βδ. ἀναξ Πόσειδον, τί ποτ' ἄρ' ἡ κάπνη ψοφεῖ; | οὗτος τίς εἶ σύ; Phil. καπνὸς ἔγωγ' ἐξέρχομαι.* Bdelycleon, Sosias, and Xanthias are on the scene and are trying to keep Philocleon from getting out of the house, while the latter is endeavoring by any and every means to elude them. Bdelycleon's attention is drawn to the chimney by a rumbling sound he hears there, and he sees Philocleon issuing from the opening. We cannot possibly assume

<sup>41</sup> *Concrepare* is not found thus used.

that the noise made by Philocleon in the chimney was intentional; and yet the phrase ἡ κάπην ψοφεῖ is apparently in every respect a comic parallel to the phrase commonly used for announcing the entrance of a person from the house, ἡ θύρα ψοφεῖ. Therefore, when only this phrase, or its equivalent, is used, we are bound to interpret it in the same way.

Menander: *Sam.* 222: ἀλλ' Ἀπολλων, ἡ θύρα πάλιν ψοφεῖ. *Per.* 426: τὴν θύραν <ψοφεῖ or ψοφεῖν>. *Sam.* 324: ἐψόφηκε προῖων τὴν θύραν. *Per.* 126: ἀλλὰ τὴν θύραν ψοφεῖ τις ἐξίων. *Epitr.* 454: τὴν θύραν τῶν γειτόνων τις ἐψόφηκεν ἐξίων. It is to be noted that in the first of the passages just quoted from Menander and possibly in the second also, ψοφεῖν is used as an intransitive verb; in such cases there can be no question of any noise like intentional knocking. Now, if the intransitive ψοφεῖν indicates nothing more than the creaking of the door, it is reasonable to assume that the same is true of the transitive use, the more so, inasmuch as in no instance of the transitive use, or in any other phrase equivalent to transitive ψοφεῖν, is there any evidence that the person, who opened the door, thus causing it to creak, made any intentional noise. In some cases, as we have seen, he could avoid making the door creak; generally he was indifferent to the noise incidental to the opening of the door.

In connection with this discussion of ψοφεῖν, four other passages may be cited, in which, though the specific word ψοφεῖν is not used, persons in front of the house infer from a noise that others are about to come out of the house. Sophocles, *Elec.* 1322 f.: σιγᾶν ἐπήνεσ' ὥς ἐπ' ἐξόδῳ κλύω | τῶν ἔνδοθεν χωρῶντος. Euripides: *Hel.* 858 f.: ἐκβαίνει δόμων | ἡ θεσπιωδὸς Θεονόη. *κτυπεῖ δόμος | κληῖθρων λυθέντων.* *Orest.* 1366 f.: ἀλλὰ κτυπεῖ γὰρ κληῖθρα βασιλικῶν δόμων, | σιγήσατ' ἔξω γὰρ τις ἐκβαίνει Φρυγῶν.<sup>42</sup> *Ion.* 515 f.: ὥς δ' ἐπ' ἐξόδοισιν ὄντος τῶνδ' ἀκούομεν πυλῶν | δοῦπον, ἐξίοντα τ' ἤδη δεσπότην ὀρᾶν πάρα. In the first passage the noise is caused by the door or by the person at the door, in the second and third by the drawing of the bolts of the door, and in the fourth by the door itself.

#### CREPARE-CONCREPARE

The use of *crepare*<sup>43</sup> and *concrepare*<sup>43</sup> in connection with the opening of the door by someone on the inside is confined to Plautus and Terence, and in their plays we find only twenty-eight instances.

<sup>42</sup> Although this is an actor's interpolation (see Schol. ad loc.), it gives evidence of the practice of the date of the interpolation.

<sup>43</sup> Donatus in his commentary on Terence, *Hec.* 521, makes this distinction between them: "'Concrepuit' plus quam 'crepuit,' nam, 'con' modo auctivum est."

It is the testimony of Donatus (ad Ter. *Ad.* 264: quidnam foris crepuit?) that *crepare* refers to the noise made by the door: "‘crepuit’ acre sonuit." Plautus (*Poen.* 609 f.) gives explicit evidence to the same effect: *Co.* fores hae fecerunt magnum flagitium modo. *Adv.* quid <id> est flagiti? *Co.* crepuerunt clare.

References in the plays to the noise indicated by *crepare-concrepare* are usually of the colorless type such as *Ad.* 264, on which Donatus makes his comment. It is safe to assume, we think, that his interpretation is equally true of all other instances in the Roman drama. In employing the word *sonuit*, Donatus did not, in our opinion, mean to imply knocking or any intentional noise, but only the *sonitus forium* or the *crepitus cardinum* referred to in Plaut. *Curc.* 156 ff.: sentio sonitum: | tandem edepol mihi morigeri pessuli fiunt. | placide egredere et sonitum prohibe forium et crepitum cardinum. ll. 230 f.: nam sonitum et crepitum claustrorum audio, | aedituum aperire fanum.

The same word *sonitus* occurs in the same connection in two other passages and is to be interpreted in the same way: Plaut. *Trin.* 1124: sed fores hae sonitu suo mihi moram obiciunt incommode; Pacuvius, *Dul.* (Ribbeck 1.92.12): quidnam autem hoc soniti est, quod strident foris?

The word *postes* in Seneca's *Oedipus* (l. 911: sed quid hoc? postes sonant.) is sufficient evidence that the noise implied in *sonant* is not to be attributed to any intentional knocking. Knocking is, therefore, not implied in another passage from the same play: l. 995: sonuere fores. Accordingly, the same words in the same author's *Herc. Oet.* (l. 254) are not to be interpreted as indicating an intentional knock. Is not the evidence that we have just presented sufficient to justify our assertion that *sonare-sonere* is to be thus interpreted in the following parallel instances from the Roman drama?: Gracchus, *Pel.* (Ribbeck 1.230): sonat impulso regia cardo. Attius, *Neop.* (Ribbeck 1.196.6): atque adeo valvas sonere sensi regias. Attius, *Clytem.* (Ribbeck 1.139.1): sed valvae resonunt regiae. Pacuvius, *Iliona* (Ribbeck 1.102.15): valvae sonunt?

The other passages, in which *crepare* and *concrepare* occur, are cited below, in order that the reader may have them at his convenience. It is our claim that they must be interpreted as referring to no other noise than that necessarily made by the door when opened. Our justification of this claim is based (1) upon the fact that conclusive testimony has been presented to show that several of the passages admit of no other interpretation, (2) upon Donatus' statement (ad Ter. *Ad.* 264) that *crepare* with *foris* as subject is the equivalent of *sonare*, which, as has been shown, does not imply any knocking,

and (3) upon the fact that no one of the passages affords any evidence to support the theory that there was intentional knocking.

Plautus: *Mil.* 154: sed foris concrepuit hinc a vicino sene. *Mil.* 270: sed fores crepuerunt nostrae. *Mil.* 328: sed fores (con)crepuerunt nostrae. *Mil.* 410: sed fores vicini proxumi crepuerunt. *Men.* 348: nam concrepuit ostium. *Men.* 523: sed concrepuit ostium. *Pers.* 404: sed ibi concrepuit foris. *Poen.* 741: nam crepuerunt fores. *Curc.* 486: sed interim fores crepuere. *Ps.* 129: ostium lenonis crepuit. *Amph.* 496: crepuit foris. *Most.* 1062: sed quid hoc quod foris concrepuit proxuma vicinia? *Bacch.* 234: sed foris concrepuit nostra. *Bacch.* 610: nam concrepuerunt fores. *Bacch.* 1057: sed crepuit foris. *Cas.* 162: sed foris concrepuit. *Cas.* 813: sed crepuit ostium. *Cas.* 874: vostra foris crepuit. *Cas.* 936: sed concrepuerunt fores. Terence: *And.* 682: crepuit a Glycerio ostium. *Eun.* 1029: sed fores crepuerent ab ea. *Heaut.* 173: sed quid crepuerunt fores hinc a me? *Heaut.* 613: quid est quod tam a nobis graviter crepuerunt fores? *Hec.* 520: sed ostium concrepuit. *Phor.* 840: sed ostium concrepuit abs te.

That we are right in interpreting *crepare* and *concrepare* as indicating no knocking whatever is made all the more probable by the fourteen passages in which the opening of the stage-door is indicated by some form of *aperire*. This verb means nothing more than "to open" and in no one of the fourteen passages is there the slightest indication of knocking. On the contrary, there is direct evidence in the fourteenth passage that such an interpretation would be absurd.

Plautus: *Men.* 108: sed aperitur ostium. *Merc.* 699: aperitur foris. *Mil.* 528: aperitur foris. *Mil.* 985: aperi(un)tur foris. *Mil.* 1198: ecce autem commodum aperitur foris. *Pers.* 80: sed aperiuntur aedes. *Pers.* 300: foris aperit. *Bacch.* 798: nam audio aperiri fores. *Cas.* 434: audio aperiri fores. *Cas.* 779: sed aperitur ostium. *Amph.* 955: atque aperiuntur aedes. *Trin.* 400: sed aperiuntur aedes quo ibam. *Curc.* 21: quom aperiuntur. *Curc.* 83 f.: viden? <ut> aperiuntur aedes festivissumae: num muttit cardo?

We may give, for the sake of completeness, two similar passages: Plaut. *Ps.* 952: st, tace: aedes hiscunt. Laberius, *Taur.* (Ribbeck 2.293): hie tantur fores.

As we have stated, no one of these words for "opening" suggests a noise of any kind. And yet it is probable that, in the practice of the stage, the outcoming actor in opening the door caused it to creak or grate, and this noise, quite incidental to the opening of the door, furnished a useful "cue" to the actors already on the stage that another character was about to come from the



house. This explanation accounts for all instances of the Menandrian expression ἡ θύρα ψοφεῖ and for most cases of *crepare-concrepare* and their variants. In some instances<sup>44</sup> these words are used as a "cue" for silence, but this is in reality only another way of showing that the conversation, as required by the plot, must cease and that another actor must make his appearance and is about to do so.

Two passages (*Most.* 505 ff., *Mil.* 328) call for special comment. The former, to be discussed more fully later (pp. 40 f.), is employed as a means of carrying out the plot of the play. Tranio must thoroughly dupe and frighten Theopropides. To convince him completely that there is a ghost in the house, Tranio pretends to believe that the ghost is coming out and says: "concrepuit foris." In the second passage (*con*) *crepare* also serves the poet as a device of carrying out the plot. Sceledrus has seen Philocomasium in Periplecomenus' house, but Palaestrio is trying to make him believe that he is mistaken in this and that the woman is in the Captain's house. By a secret passage she has in reality passed over to the Captain's house and causes the door to make a noise so as to assist Palaestrio in duping Sceledrus.

Let us now summarize our conclusions as to ψοφεῖν-ψόφος and *crepare-concrepare* when used in connection with the stage-door. (1) In the drama ψοφεῖν occurs but once (*Eur. Herc. Fur.* 78) in connection with leaving the scene and going into the house, and here it most likely refers to the creaking of the door. Thus used, ψόφος occurs in the drama twice (*Eur. Iph. Taur.* 1037 f.: *Aristoph. Av.* 53 ff.) and in both cases refers to actual knocking. The very rare use of ψοφεῖν in this connection is due to the fact that there is no occasion to call attention to the noise made by the door when an actor goes from the scene into the house. The only instance of *crepare* (*concrepare* does not occur) thus used refers to the grating sound made by opening the door. (2) In connection with exits from the house upon the scene ψοφεῖν-ψόφος and *crepare-concrepare* refer merely to the creaking produced by the door, the hinges (pivots), and the door-fastenings. Were there any evidence for intentional knocking in this connection, these words could of course indicate such a noise. Of the dramatic writers, only Menander employs ψοφεῖν in connection with exits from the house. That Aristophanes was acquainted with this use of ψοφεῖν is obvious from ἡ κάπνη ψοφεῖ (*Vesp.* 143)

The word ψοφεῖν also occurs in connection with the opening of the door to the private house. When thus used in exits from the house, it indicates only the noise incidental to the opening of the door (*Lysias*, 1.14 and 17).

<sup>44</sup> E.g. *Mil.* 270 f., *Men.* 34 f., *Poen.* 609 f., 741 f., *Curc.* 486, *Ps.* 129, 951, *Bacch.* 1057 f., *Cas.* 814.

Occurring in connection with entrances into the house, *ψοφεῖν* may denote actual knocking (Heliodorus, 1.17, 3.16; *C. I. G.*, III. 5194 b).

There are other passages in the classical drama which seem to imply knocking even more than those in which *ψοφεῖν* and *crepare-concrepare* occur. But a careful study of them shows conclusively, we think, that they are not to be so interpreted and that the noise implied in them is due to another cause.

Four of the passages are found in Menander:<sup>45</sup> ἀλλὰ τὴν θύραν προῶν πέπληχε (*Sam.* 85 f.); τὴν θύραν πέπληχε (*Sam.* 151 f.); πέπληχε τὴν θύραν (*Sam.* 210); τὴν θύραν πέπληχεν (*Epitr.* 485).<sup>46</sup> In the first passage it is obvious that Parmenon was in a perturbed state of mind. His master had ordered him, in an ominous tone of voice, to go into the house and return at once. Parmenon makes a great show of hurrying, seeing that his master is angry about something, and rushes out of the house with a good deal of unnecessary noise. The context of the second passage shows that Demeas rushed out of the house with great violence, as a moment before he had rushed in like a madman (l. 146). The same is true of the other passages, for the context of each makes it clear that Niceratus in the third and Charisius in the fourth came on the stage violently agitated.

Under such circumstances as have been described, it seems unreasonable to suppose that there could have been any intentional knocking. That there was none is made all the more probable (1) by the fact that *πλήττω* is not one of the ordinary verbs for knocking and (2) by the use of the perfect tense which implies a single blow.

How then are we to interpret *πέπληχε* in these Menandrian passages? In all likelihood, it means something like *ώθειν* in Euripides' *Orestes* (l. 1562), only the doors in Menander are light house-doors, not heavy temple or palace doors. The actor shoves the door open with his hand stretched out before him. Hence it seems unquestionable that the noise implied in *πέπληχε* in these passages from Menander was due, not to any intentional knocking, but to the actor's violent impact against the door as he rushed from the house upon

<sup>45</sup> The lines are cited from Koerte's *Menandrea*, ed. 2.

<sup>46</sup> That there is a diversity of opinion as to the correct interpretation of *πέπληχε* is exemplified in these comments: Van Leeuwen, ad *Epitr.* 427: "Dicitur nunc *πέπληχε* ut *ἐψόφηκε*, de exeuntibus; *κόπτειν* vero et *παίειν* est intrare cupientium." Croiset, *Menandre l'arbitrage*, note on l. 411: "Ne pas confondre avec *ἐψόφηκε* (l. 380). *Πέπληχε* marque un mouvement violent." l. 380: "Le mot *ψοφεῖν* ne paraît pas désigner un coup, mais plutôt le bruit du verrou que l'on tire ou de la clef dans la serrure." Bodin et Mazon, *Extraits d'Aristophane et de Menandre*, p. 324, note on *Sam.* 85 (*πέπληχε*): "Les portes s'ouvrant le plus souvent au dehors, on frappait avant de sortir, pour avertir les passants (*πλήττειν* ou *ψοφεῖν*)."

the scene of action. This interpretation depends upon the assumption that the doors in question swing outwards—a topic to be treated in the next chapter.

Another passage to be discussed in this connection is Terence, *Ad.* 788: *quis nam a me pepulit*<sup>47</sup> *tam graviter fores?* and the comment of Donatus ad loc.: “*Tam graviter, quia irati omnia concita faciunt. Cum pulsandae fores exituro foras, Demea sic eas pulsavit, ut et his ipsis irasci videretur.*” Donatus seems to mean that, whereas ordinarily a person coming from the house had to *pellere* the door, in this instance the angry Demea did so with such violence as to proclaim his anger to the door itself. The difference between the usual action and Demea’s is in the violence of the latter. The word *pellere* here means, we think, little more than to push or to strike against with the body. An exact parallel is found in Tacitus (*Ann.* 11.37), where the murderers of Messalina are described as rushing against the door to force their way into her room: *cum impetu venientium pulsae fores.* In the same manner the angry and excited Demea rushed against the door as he came in headlong haste from the house upon the scene. Under such circumstances it is scarcely conceivable that he did any intentional knocking. If Donatus intended to imply knocking in his comment, did he not overlook the perfect tense in *pepulit*, which indicates a single blow, as well as the fact that *pellere* is not the ordinary verb for knocking? Terence certainly could (the meter allows it) and very likely would have used *pultat*, had he meant to convey this idea. Indeed, it seems best to take *pepulit* as an exact translation of *πέπληχε* in the Greek original. According to this interpretation the door in question opened out upon the street.

This interpretation of *pepulit* is strengthened by a passage found in Seneca’s *Medea* (177 f.): *sed cuius ictu regius cardo strepit? ipse est Pelasgo tumidus imperio Creon.* That no intentional knocking is implied in this passage is obvious from *cardo strepit*. *Ictu* simply refers to the impact made by Creon

<sup>47</sup> For different interpretations of *pepulit* see: Spengel: “Demea schlägt von innen an die Thüre, damit ihm ein Slave dieselbe öffnet. Dies thut er heftig, weil in Zorn.” Dziatzko: “Vor Vollendung des Satzes wird er (i.e. Micio) durch das heftige Schlagen der Thüre seines Hauses unterbrochen.” Ashmore: “*pepulit*: rarely used of a person coming out of a house, but Demea is so violent in his wrath that Micio may well imagine the sounds he hears to be made by a person eagerly knocking to be admitted.” Sloman: “*pepulit*: rarely used of a person coming out. Cf. 264. The ancient opinion (i.e. intentional knocking) however is supported by l. 788 of this play.” Phillips: “Demea, like a person in a passion, beat the door violently, as if angry at it.” Davies: “Here, as Ruhnken notes, *pepulit* is used in a rarer sense of one coming out, of which *crepo* or *concrepo* is more commonly used.”

putting his hand against the door to push it open. Since he is coming out of the house, it is evident that this door swung outwards.

Further proof that *pepulit* in the *Adelphoe* has been correctly interpreted is furnished by a fragment from Gracchus' *Peliades* (Ribbeck 1.230): *sonat impulsu regia cardo*. *Impulsu* is sufficient evidence that the noise indicated by *sonat* was due, not to any knocking, but to the actor's shove against the door as he passed from the house upon the stage. (Cf. Tac. *Ann.* 11.37). This interpretation requires us to assume that the door opened out upon the stage.

Another passage bearing upon the question under discussion is found in Plautus' *Mostellaria* (505 f.): *Tran.* st, st! *Theo.* quid obsecro hercle factumst? *Tran.* concrepuit foris: hicine percussit?<sup>48</sup> Theopropides has been fully convinced that his house is haunted. Tranio has placed inside the house his confidants, who are avidly listening to the conversation on the outside. He has succeeded admirably in completely duping the old gentleman, who is very much excited and scarcely knows what he is doing or what is taking place. Having the situation well in hand, and realizing that Theopropides is in such a condition as to believe anything, he first says: "st, st!" "hushing his voice in mock fright," as though the ghost were making a noise at the door. Theopropides becomes still more alarmed and his query (*quid obsecro hercle factumst?*) convinces Tranio that the psychological moment has come for the climax and he says: "concrepuit foris: hicine percussit?" "The door creaked. Was it the ghost in there that smote on it?" In other words, Tranio pretends to believe that the ghost is coming out of the house. The ruse imposes on Theopropides, but its success is suddenly threatened by an actual noise inside the door, perhaps intentionally made by one of the conspirators to assist in tricking the old man. It is now the turn of Tranio to become alarmed, and he endeavors to silence the people inside and to get Theopropides away from the door without arousing suspicion.

According to this interpretation, which seems to me to be the correct one, there is no intentional knocking, but *concrepuit* refers to the noise that would be made by the creaking of the door and *percussit* to the impact that would be made against the door, were the ghost really coming out. The verb *percussit* is therefore equivalent to *pepulit*. But someone may ask: "Must we not interpret *percutere* in l. 508 as indicating actual knocking when the same word in the two other lines (516, 521) admits of no other interpreta-

<sup>48</sup> The proper assignment of parts in this passage is a matter of doubt among the editors. See editions of Ussing, Lindsay, Goetz and Schoell, Fay, and Ramsay. The passage is given here as found in Lorenz' edition.

tion?" The propounder of this query must bear in mind (1) that Plautus purposely makes Tranio use *percutere* in ll. 516 and 521, since it "carries an uncomfortable verbal suggestion of the uncanny question (*hicine percussit?*) in line 508," (Fay's note), (2) that only in these two lines in the Roman drama does *percutere* imply knocking and it very rarely in Latin literature in general has this meaning (see p. 23 f.), and (3) that the interpretation given it in l. 508 is in keeping with its natural significance.

We therefore conclude that  $\psi\phi\epsilon\acute{\iota}\nu$ , *crepare-concrepare*, and all other verbs, which are used in connection with the opening of the door by some one coming out of the house, do not indicate any intentional knocking. The noise, as we have shown, is due to other causes.

## CHAPTER IV

### DID THE STAGE-DOOR OPEN OUTWARDS OR INWARDS?

Our interpretation of the passages containing the words *πέπληχε* (pp. 38 f.), *pepulit* (pp. 39 f.), and *percutere* (pp. 40 f.) required that we should assume, at least for those passages, that the stage-door opened outwards. Let us now see what evidence there is on this point. The information on this subject given in our commentaries is meagre. And yet there is sufficient evidence in the texts of the dramatic poets, in the learned writers, in the casual statements of Greek and Latin authors, and in vase-paintings, wall-paintings, and reliefs to give a consistent answer to the question.

The stage-door and the door in the private house must be investigated separately. In a matter like this the practice of the stage may not always have been the same as that of private life, though one might expect that the stage-practice would originally have been an exact reflection of the usage of every day life. But, as we shall see, reasons of a public nature operated to determine whether the front door of the private house should swing outwards or inwards, while the stage-door was free from all external conditions. It could be swung as playwrights, stage-managers, and actors decided was most suitable for the purposes of the stage.

As a preliminary to our discussion of the door in the back-scene of the Greek and Roman theater, it would be well to inquire about the door to the private house. We recall the important statement of Plutarch (*Vit. Public.* 20), already quoted on p. 25 f., that in former times (*πρότερον*) the doors of Greek houses universally opened outwards. We observe that the author does not vouch for the statement (*λέγουσι*) and that it is represented by him as an inference from the language of the comic writers: *ἀπὸ τῶν κωμωδιῶν λαμβάνοντες*. The value of the statement depends upon the chronological limitations one puts on the word *πρότερον*, for it may be true, for all we know, that in the remote past the front doors of Greek private houses did regularly open upon the street.

The only genuine evidence that doors in Greek private houses opened outwards is furnished by a couple of passages in Aristotle which mention prohibitory legislation. Hippias put a tax on such doors as encroachments

upon the public way: *Oeconomica* 2·1347 a :14 Ἰππίας (ὁ) Ἀθηναῖος τὰ ὑπερέχοντα τῶν ὑπερῶν εἰς τὰς δημοσίας ὁδοὺς καὶ τοὺς ἀναβαθμοὺς καὶ τὰ προφράγματα καὶ τὰς θύρας τὰς ἀνοιγομένας ἔξω ἐπώλησεν.

Whether the democracy went further than Hippias and positively prohibited such doors cannot be determined with certainty, but this seems a plausible inference from Arist. *Resp. Ath.* 50·2: καὶ τὰς ὁδοὺς κωλύουσι (i.e., οἱ ἀστυνόμοι) κατοικοδομεῖν, καὶ δρυφάκτους ὑπὲρ τῶν ὁδῶν ὑπερτείνειν, καὶ ὀχέτους μετεώρους εἰς τὴν ὁδὸν ἔκρουν ἔχοντας ποιεῖν, καὶ τὰς θυρίδας εἰς τὴν ὁδὸν ἀνοίγειν. Either θυρίδας means "doors," as Kenyon argues ad loc., or if it has its usual meaning "windows" (see Sandys' note), it seems rather strange that projecting doors are not mentioned with the other encroachments, some of them less objectionable than such doors would be. In any event, houses provided with a prothyron on the street would have their front wall set back from the street by at least the depth of the prothyron, and the door could swing outwards without interfering with passers-by. We may add that Polyaeus relates (3·30) that Iphicrates, the Athenian general, was in need of money and so persuaded the Athenians to pass a regulation about such encroachments upon the public streets (τὰ ὑπερέχοντα τῶν οἰκοδομημάτων ἐς τὰς δημοσίας ὁδοὺς ἀποκόπτειν ἢ πιπράσκειν), the result of which was that he took in much money from those who preferred not to disfigure their houses.

Let us now pass to particular instances. The front door to the house in Plato's *Protagoras* (314 D) opened inwards: ἐπειδὴ γοῦν ἐκρούσαμεν τὴν θύραν, ἀνοίξας καὶ ἰδὼν ἡμᾶς, "Ἐα," ἔφη, "σοφισταὶ τινες". οὐ σχολὴ αὐτῷ." καὶ ἅμα ἀμφοῖν τοῖν χεροῖν τὴν θύραν πάνυ προθύμως ὥς οἷός τ' ἦν ἐπήραξε. The slave who slammed the door in the face of visitors (ἐπήραξε) was on the inside; hence the door opened toward him. This house had a prothyron (314 C).

We may possibly<sup>49</sup> take as evidence for this same period these passages found in Plutarch, as they both refer to the death of Leontidas and use the same word ἐνδοῦναι. The first is *Vit. Pelop.* 11·4: τοῖς δὲ περὶ τὸν Πελοπίδαν ἐργωδέστερον ἀπήντα τὸ πρᾶγμα· καὶ γὰρ ἐπὶ νήφοντα καὶ δεινὸν ἄνδρα τὸν Λεοντίδαν ἐχώρουν, καὶ κεκλεισμένην τὴν οἰκίαν εὗρον ἤδη καθεύδοντος, καὶ πολλὸν χρόνον κόπτουσιν αὐτοῖς ὑπήκουεν οὐδεὶς. μόλις δὲ ποτε τοῦ θεράποντος αἰσθομένου προϊόντος ἐνδοθεν καὶ τὸν μοχλὸν ἀφαιροῦντος, ἅμα τῷ πρῶτον ἐνδοῦναι καὶ χαλάσαι τὰς θύρας ἐμπεσόντες ἄθροοι καὶ τὸν οἰκέτην ἀνατρέψαντες ἐπὶ τὸν θάλαμον ὤρμησαν. The second, *Moralia* 597 D, refers to the same event: ἐπράχθη δὲ κάκεῖνα τοῦτον τὸν τρόπον ἔκοψαν οἱ περὶ Πελοπίδαν τοῦ Λεοντίδου τὴν αὐλειον ἡσυχῇ προσελθόν-

<sup>49</sup> If Plutarch, unmindful of antiquities, modernized his stories, then these two passages cannot be taken as evidence for the fourth century. See R. C. Flickinger, *Plutarch as a Source of Information on the Greek Theater*, p. 22.

τες, καὶ πρὸς τὸν ὑπακούσαντα τῶν οἰκέτων ἔφασαν ἡκεῖν Ἀθήνηθεν γράμματα τῷ Λεοντίῳ παρὰ Καλλιστράτου κομίζοντες. ὥς δ' ἀπαγγείλας καὶ κελευσθεὶς ἀνοῖξαι τὸν μοχλὸν ἀφείλε καὶ μικρὸν ἐνέδωκε τὴν θύραν, ἐμπεσόντες ἄθροοι καὶ ἀνατρέψαντες τὸν ἄνθρωπον ἔεντο δρόμῳ διὰ τῆς αὐλῆς ἐπὶ τὸν θάλαμον. The verb ἐνδοῦναι, from the point of view of the man on the inside, indicates that the door opened inwards.

See also Plutarch's account of the murder of Dio (*Vit. Dion.* 57): ἀμα δ' οἱ μὲν ἔξω τὰς θύρας ἐπισπασάμενοι (i.e., "drawing the door to them and closing it") κατείχον, οἱ δὲ τῷ Δίῳ προσπεσόντες κατέχειν ἐπειρώντο καὶ συντρίβειν αὐτόν. ὥς δ' οὐδὲν ἐπέραινον, ἤτουν ξίφιν. οὐδεὶς δ' ἐτόλμα τὰς θύρας ἀνοῖξαι.<sup>50</sup>

Evidence from the Hellenistic period for Greek houses in Asia Minor is furnished by the excavations at Priene. Wiegand and Schrader (*Priene* p. 305) report: "Die Flügelthüren öffneten sich stets nach innen."

As regards the Greek private house we may conclude that the general practice underwent a gradual change, as the result of restrictive or prohibitory legislation, between the fifth and fourth centuries. During the tyranny of Peisistratus the street-door often, if not commonly, opened outwards into the street, but by the fourth century it usually, if not always, swung inwards.

Passing now to the Roman private house, we find almost a complete consensus of evidence to the effect that from at least the sixth century down the street-door opened inwards. In *Vit. Public.* 20, the passage already quoted on p. 25 f., Plutarch says that, although all other doors opened inwards at that time, Publicola's house, as a mark of special distinction, was permitted to have its door opened outwards upon the street. The same statement is made in no less sweeping terms by Dionysius of Halicarnassus (*Antiq. Rom.* 5.39): ταύτης τῆς οἰκίας, παρ' ἣν ὁ χαλκοῦς ἔστηκε ταῦρος, αἱ κλισιάδες θύραι μόναι τῶν ἐν τῇ Ῥώμῃ δημοσίων τε καὶ ἰδιωτικῶν οἰκῶν εἰς τὸ ἔξω μέρος ἀνοίγονται. The special distinction granted Publicola is also mentioned by Pliny the Elder (*N. H.* 36.112) and Asconius (*In Pis.* 12). There is no evidence to show that the practice in Rome of swinging the door inwards ever changed.<sup>51</sup>

The street-doors of the private houses unearthed at Pompeii regularly opened inwards, as in Rome; see Mau, *Führer durch Pompeji* p. 76, who

<sup>50</sup> Cf. Xenophon *Hel.* 6.4.36: ὥς δ' εἰσῆλθον, ἐπισπασάσα τὴν θύραν εἶχετο τοῦ ρόπτρου, ἕως ἀπίθανεν ὁ ἀνὴρ. After letting the assassins in, the woman remained outside and held the door closed by pulling upon the ρόπτρον; hence this door opened inwards but it was a room-door, not the street-door.

<sup>51</sup> Professor A. M. Harmon maintains that the distinction granted Publicola would not have been a special privilege, had there not have been a law against the door opening outwards, and, hence, that in early days Roman doors did open outwards sometimes.



says of the Casa del Fauno: "Die Tür zwischen *Vestibulum* und *Fauces* öffnete sich nach aussen, was sonst nie vorkommt und vermutlich verboten war."<sup>52</sup>

We now pass to the door in the back-scene of the Greek and Roman theater. There are a few passages in the Greek and Latin plays which give evidence on the subject, and fortunately the evidence is clear and conclusive, if our interpretations in the preceding chapter are right: the stage-door opened outward upon the street or the space in front of the house, and this too whether the house had a prothyron or not.

We first cite the only passage which offers serious difficulty to the interpreter, Sophocles *Antig.* 1186 f.: *καὶ τυγχάνω τε κληῖθρ' ἀνασπαστοῦ πύλης* | *χαλῶσα*. It is the general opinion of editors of Sophocles that the door in question swung outwards. See: Wolff-Bellermann ad loc.: "Die Flügel der Thür sind von innen durch einen quer vorliegenden Riegel geschlossen; diesen muss sie zurückschieben (*χαλᾶν* lose machen) und dann die Thür nach aussen aufschlagen (*ἀνασπᾶν*)," Schneidewin-Nauck: "öffnend den Riegel der infolge dessen sich aufthuenden Thüre . . . Da die Thüren der Alten nach aussen gingen, so zog man sie beim Hineingehen an (*ἐπιρράξει* *O.R.* 1224) und löste den Riegel, um sie nach aussen zu öffnen, beim Hinausgehen." Jebb, however, and Humphreys believe the door opened inwards, arguing that, since *ἐπισπᾶν* means to pull the door to in going out, *ἀνασπᾶν* must mean the opposite. D'Ooge cites several passages (*Polyb.* 5.39.4; *Soph. Aj.* 302; *Eur. Med.* 1351) to prove that *ἀνασπᾶν* means to open.

A second passage bearing upon this question is Euripides, *Orest.* 1561 f.: *ἀνοίγέτω τις ὁῶμα· προσπόλοις λέγω* | *ὥθειν πύλας τάσδε*. Menelaus is in front

<sup>52</sup> See also Blümner, *Die Röm. Privataltertümer* p. 19: "Dass sich die Tür des römischen Hauses nach innen, nicht nach aussen öffnete, das lehren nicht nur die Beobachtungen in Pompeii, wo das die Regel ist, sondern auch direkte Nachrichten, nach denen das Gegenteil nur ausnahmsweise vorkam, als eine Auszeichnung für verdiente Männer, deren Häuser dadurch gewissermassen über das allgemeine Gesetz gestellt wurden." Also Pottier, *Daremberg-Saglio s.v. ianua*: "On a vu plus haut que l'affirmation de Plutarque sur la façon dont les portes s'ouvraient à Athens et à Rome ne mérite pas un absolue créance. S'il est naturel que la plupart des maisons aient eu des portes dont les valvæ se rebattaient à l'intérieur, on ne peut pas dire que la maison de Valerius Publicola ait été à Rome la seule qui s'ouvrit sur le dehors. On consulte Scaevola, juriste contemporain de Cicéron, sur le cas d'un Romain qui a ouvert une porte sur le dehors, sans dépasser la ligne de protection de sa gouttière et des poutres de son toit. A Pompei même, on a trouvé dans une maison de belle apparence une porte qui, en s'ouvrant, empiétait sur la rue; mais les autres s'ouvrent sur l'intérieur. Par conséquent, à Rome comme à Athens, les habitudes furent les mêmes; les portes s'ouvraient le plus habituellement sur l'intérieur, et le contraire fut motivé par des raisons exceptionnelles de récompense ou de luxe."

of the palace and commands those on the inside to open the door by removing the bars and thrusting it outwards. This makes the door swing outwards. (See Paley ad loc.<sup>53</sup>)

Aristophanes (*Vesp* 138 ff.) shows conclusively that the door in this play was so swung as to open outwards:

*Bd.* οὐ περιδραμεῖται σφῶν ταχέως δεῦρ' ἄτερος;  
ὁ γὰρ πατήρ ἐς τὸν ἱπνὸν εἰσελήλυθε  
καὶ μυσπολεῖ τι καταδεδυκώς. ἀλλ' ἄθρει  
κατὰ τῆς πυέλου τὸ τρήμ' ὅπως μὴ 'κδύσεται  
σὺ δὲ τῇ θύρᾳ πρόσκεισο. *So.* ταῦτ' ᾧ δέσποτα.

*Bd.* ἀναξ Πόσειδον τί ποτ' ἄρ' ἡ κάπνη ψοφεῖ;  
οὗτος τίς εἰ σύ; *Phl.* καπνὸς ἔγωγ' ἐξέρχομαι.

*Bd.* καπνός; φέρ' ἴδω ξύλου τίνος σύ; *Phl.* σκίνου.

*Bd.* νῆ τὸν Δί' ὅσπερ γ' ἐστὶ δριμύτατος καπνῶν.  
ἀτὰρ οὐκέτ' ἐρρήσεις γε, ποῦ 'σθ' ἡ τηλία;  
δύου πάλιν φέρ' ἐπαναθῶ σοι καὶ ξύλον.  
ἐνταῦθά νυν ζῆτει τιν' ἄλλην μηχανήν.  
ἀτὰρ ἄθλιός γ' εἴμ' ὥς ἕτερός γ' οὐδεὶς ἀνήρ,  
ὅστις πατρός νυνὶ Καπνίου κεκλήσομαι.

*So.* (ὅδε)<sup>54</sup> τὴν θύραν ὠθεῖ. *Bd.* πιάζε νυν σφόδρα,  
εὖ κἀνδρικῶς· κἀγὼ γὰρ ἐνταῦθ' ἔρχομαι.  
καὶ τῆς κατακλῆδος ἐπιμελοῦ, καὶ τοῦ μοχλοῦ  
φύλατθ' ὅπως μὴ τὴν βάλανον ἐκτρώξεται.

Philocleon is in the house and wishes to come out. \*Bdelycon, Zanthias, and Sosias are on the outside and desire to prevent him from getting out. To accomplish their purpose, they first push him back into the chimney, and then, when he tries to push open the door (ὠθεῖ), they press against it from the other side. The door must, therefore, have opened outwards.

In the preceding chapter we have shown (pp. 38 ff.) that the correct interpretation of πέπληχε in Menander's *Samia* and *Epitrepontes* and of

<sup>53</sup> It is possible, however, that the πρόσπολοι to whom Menelaus speaks are his own attendants; in this case the door opens inwards.

<sup>54</sup> If in l. 152 παῖ, τὴν θύραν ὠθει is read, with the Aldine edition, and *Bd.* continued as the speaker, the result is just the same so far as the door is concerned. The verb ὠθεῖν can be used for push to open or push to keep closed. But the former meaning is probably the more common, cf. *Lysias*, 1.22: ὡσαντες τὴν θύραν τοῦ δωματίου. The first syllable of this line is lacking in the MSS. and ὅδε is due to Hermann. The assignment of parts is due to Hamaker.

*pepulit* in Terence's *Adelphoe* carries with it the presumption that the doors in question swung outwards. The same has been shown to be true of *percussit* (p. 40f.) in Plautus' *Mostellaria*, of *cardo strepit* (p. 40) in Seneca's *Medea*, and of *sonat cardo* (p. 80) in Gracchus' *Peliades*.

Let us now sum up the evidence we have from the plays themselves: In five Greek plays, three from the fifth century and two from the end of the third, the doors opened outwards, viz. in Sophocles' *Antigone*, Euripides' *Orestes*, Aristophanes' *Wasps*, and Menander's *Samia* and *Epitrepontes*. This is in harmony with the source of Plut. *Public.* 20, who according to Plutarch, derived his information from Greek comedy. On the Roman side, the evidence seems to show quite as clearly that the doors in four plays, from widely separated periods, opened in the same way, viz. in Plautus' *Mostellaria*, Terence's *Adelphoe*, Gracchus' *Peliades*, and Seneca's *Medea*. We can cite no evidence that goes to show that the door in any play, Greek or Roman, opened inwards, and so conclude that the door in the back-scene in the Greek and Roman theater swung outwards, since it is hardly conceivable that the stage-practice in any given period varied or that the door in a particular play would be hung, contrary to the usual practice, to suit the lines. In such matters, the stage would dictate to the poet, not the poet to the stage.<sup>55</sup>

This conclusion is confirmed by archaeological evidence obtained from vases, wall-paintings, and reliefs on which dramatic scenes with stage-setting are represented. Each one in the following list, which may not be complete, shows one or more doors opening out upon the scene. As far as possible, the dates and the dramatic scenes are given and the first reference with each shows the reproduction:

(1) Vase. Berlin 3044. iv. cent. B. C. Comic scene. Baumeister, *Denkmäler* III, p. 1754, n. 1830. (2) Ruvo Vase. iv. cent. B.C. Comic scene. Baumeister, *ibid*, p. 1753, n. 1829. (3) Vase. Jatta Catalogue, 239. iv. cent. B.C. It represents the slaying of Neoptolemus at Delphi at the instigation of Orestes, as portrayed in Eur. *Androm.* 891. Huddilston, *Greek Tragedy in the Light of Vase Paintings*, pp. 83 f. (4) Vase. Marquis de Salamanca, Madrid. Between 350 and 320 B.C. Perhaps it represents

<sup>55</sup> The ruins of theaters which have been excavated in recent years unfortunately give no evidence on this subject. In several (e.g. Athens, Eretria, Megalopolis) it is reported that the sill of the central door of the proscenium shows the pivot-holes of the double door, but no arcs are scratched on the surface by which the direction of the swing is indicated. Such arcs are reported by Wiegand and Schrader (*l.c.* p. 244) to be on the sill of the central door of the scaena at Priene, the door opening inward; but this door does not concern us here.

Heracles destroying his children as described in Eur. *Herc. Fur.* 975 ff. *Mon. dell' Inst.* VIII (1864) Tav. 10. (5) Vase. Brit. Mus. 1490, Between 300 and 250 B.C. Comic scene. *Arch. Jahr.* I. p. 293. (6) Vase. Ruvo Amphora in Naples, Heydemann no. 3223. iv. cent. B.C. Orestes and Pylades before the temple in Tauris. Overbeck, *Gallerie, Taf.* 30.4; Vogel, *Scenen Eurip. Tragodien in griech. Vasengemälden*, pp. 70 f. (7) Vase. Ruvo amphora in Naples, iv. cent. B.C. Iphigenia gives to Pylades the letter to take to Argos: See Eur. *Iph. Taur.* 745 ff. Overbeck, *ibid.*, *Taf.* 30.7; Vogel, *ibid.*, pp. 72 f. (8) Pompeian wall-painting. Between 50 and 79 A.D. Scenic. Nicolini, *Le Case ed i mon. di Pompeii, fasc. 97, Nuovi Scavi Tav.* VI, *Photogr. Mauri.* 823. (9) Pompeian wall-painting. Between 50 and 70 A.D. Scenic. *Arch. Anz.*, 1896, p. 29; Gargiulo, *Museo Borbonico* II, T. 83, *Photogr. Brogi* 6535 (10) A so-called Megarian bowl with figures in relief. III. cent. B.C. A messenger summons Jocasta and Antigone to the combat between Polynices and Eteocles, as described in Eur. *Phoen.* 1259 f. *Arch. Jahr.* XXIII. pp. 184 ff. (11) Terra cotta relief (Volaterra). Between III. and II. cents. B.C. Tragic scene. Overbeck *Gallerie, Tafel*, 6.2; Brunn, *Relievi Delle Urne Etrusche*, I. p. 38, pl. 34.17. (12) Terra cotta relief (Volaterra). Between III. and II. cents. B.C. Tragic scene. Overbeck, *op. cit. Tafel.* 28.3; Brunn, *op. cit.* I. p. 92, pl. 74.2.<sup>56</sup>

<sup>56</sup> Other scenic reliefs show the door but it is closed.

## CHAPTER V

### THE USE OF THE STAGE-DOOR AND THE PARODOI IN THE PLAYS

In the first part of this chapter we shall discuss entering and leaving the scene of action through the door in the back-scene and by the parodoi (side-entrances).<sup>58</sup> Every person that comes on the stage or leaves it causes a change in the situation by his entrance or exit, adding an element that was not present before or subtracting an element previously present. The amount of coming and going in a play therefore forms a rough gauge of the amount of action in it. If there are few entrances and exits, the amount of action cannot possibly be high; if there are many entrances and exits, it will not ordinarily be low. The gauge is only a rough one because, if one uses the word action in a narrow sense, the amount of it will depend on the use the playwright makes of the characters that come and go, and this in its turn will be conditioned by the story that he wants to tell. To illustrate by anticipating results, the *Oed. Col.*, which is ordinarily spoken of as low in action, has but little under the number of entrances and exits normal to Sophocles, and has just as many as the *Trach.* and more than the *Elec.*, which would be called much higher in action. This gauge, however, is the only one that can be applied, and it will not be misleading if we do not attempt to draw conclusions from it as to individual plays. For as a general proposition it will hardly be disputed that the amount of action in a play will be reflected in the coming and going.

The tabulations given below show the number of entrances and exits found in the tragedies of Aeschylus, Sophocles, Euripides, and Seneca, and in the comedies of Aristophanes, Menander, Plautus, and Terence.<sup>59</sup>

<sup>58</sup> If two or more actors come on the scene or leave it together, this is counted as one instance.

<sup>59</sup> Ernst Bodensteiner, "Szenische Fragen," *Jahr. Clas. Phil. Suppl.* 19, has proved useful to me in the preparation of the data on Aeschylus, Sophocles, Euripides, and Aristophanes. My aim has been to be as accurate as possible, but I must admit that the tables may contain errors, since it is difficult in some instances to tell whether an actor makes use of the door in the back-scene or the parodoi in entering and leaving the scene of action. Another difficulty, especially true of Seneca's tragedies, is occasioned by the fact that at times one can scarcely tell whether an actor remains on the stage or leaves it.

*Use of the back-scene door and parodoi by actors*

AES. <sup>60</sup>	ENTRS. BY D.	EXITS BY D.	ENTRS. BY P.	EXITS BY P.	TOTAL
<i>Agam.</i> .....	6	7	4	2	19
<i>Cho.</i> .....	9	6	3	3	21
<i>Eum.</i> .....	4	1	9	9	23
<i>Pers.</i> .....	0	0	5	4	9
<i>Sep.</i> .....	0	0	8	8	16
<i>Supp.</i> .....	0	0	6	6	12
Totals.....	19	14	35	32	100
Average .....					16 $\frac{2}{3}$

SOPH.	ENTRS. BY D.	EXITS BY D.	ENTRS. BY P.	EXITS BY P.	TOTAL
<i>Ajax.</i> .....	7	4	10	8	29
<i>Antig.</i> .....	8	8	6	9	31
<i>Elec.</i> .....	6	5	6	3	20
<i>Oed. Col.</i> .....	0	0	14	9	23
<i>Oed. Rex.</i> .....	8	5	7	6	26
<i>Phil.</i> .....	2	2	8	9	21
<i>Trach.</i> .....	7	6	6	4	23
Totals.....	38	30	57	48	173
Average .....					24 $\frac{5}{7}$

<sup>60</sup> No back-scene was employed in the four early plays of Aeschylus, as Wilamowitz has shown once for all in "Die Bühne des Aischylos," *Hermes* XXI (1886), pp. 597 ff. All entrances and exits were made through the parodoi or side-entrances.

EUR.	ENTRS. BY D.	EXITS BY D.	ENTRS. BY P.	EXITS BY P.	TOTAL
<i>Alc.</i> .....	7	7	6	5	25
<i>Androm.</i> .....	7	2	6	6	21
<i>Bac.</i> .....	5	5	10	10	30
<i>Cyc.</i> .....	8	8	3	2	21
<i>Elec.</i> .....	7	9	8	7	31
<i>Hec.</i> .....	6	2	7	10	25
<i>Hel.</i> .....	9	7	7	6	29
<i>Heracld.</i> .....	3	1	7	7	18
<i>Herc. Fur.</i> .....	5	5	5	3	18
<i>Hippol.</i> .....	3	8	8	7	26
<i>Ion.</i> .....	4	3	9	8	24
<i>Iph. Aul.</i> .....	8	8	9	10	35
<i>Iph. Taur.</i> .....	7	8	7	5	27
<i>Med.</i> .....	5	7	9	9	30
<i>Orest.</i> .....	5	6	7	7	25
<i>Phoen.</i> .....	7	3	7	8	25
<i>Supp.</i> .....	0	0	9	8	17
<i>Troad.</i> .....	6	2	8	8	24
[ <i>Rhe.</i> ] <sup>61</sup> .....	[1]	[1]	[11]	[11]	[24]
Totals.....	102	91	132	126	451
Average.....					25 $\frac{1}{8}$

<sup>61</sup> Not included in totals and average.

SEN.	ENTRS. BY D.	EXITS BY D.	ENTRS. BY P.	EXITS BY P.	TOTAL
<i>Agam.</i> .....	6	5	6	3	20
<i>Herc. Fur.</i> .....	2	1	5	4	12
<i>Herc. Oet.</i> .....	6	6	8	6	26
<i>Med.</i> .....	13	12	1	1	27
<i>Oed.</i> .....	6	4	6	6	22
<i>Phaed.</i> .....	7	5	4	3	19
<i>Phoen.</i> .....	0	0	5	5	10
<i>Thyes.</i> .....	4	2	3	2	11
<i>Troad.</i> .....	3	4	6	4	17
[ <i>Octav.</i> ] <sup>62</sup> .....	[8]	[5]	[5]	[6]	[24]
Totals.....	47	39	44	34	164
Average .....					18 $\frac{2}{9}$

ARISTOPH.	ENTRS. BY D.	EXITS BY D.	ENTRS. BY P.	EXITS BY P.	TOTAL
<i>Ach.</i> .....	14	13	21	16	64
<i>Av.</i> .....	8	9	22	16	55
<i>Eccl.</i> .....	9	5	15	8	37
<i>Eq.</i> .....	11	8	4	6	29
<i>Lys.</i> .....	22	11	10	5	48
<i>Nub.</i> .....	21	16	4	4	45
<i>Pax.</i> .....	15	13	5	7	40
<i>Plut.</i> .....	9	7	12	6	34
<i>Ran.</i> .....	8	7	6	5	26
<i>Thesm.</i> .....	7	5	11	15	38
<i>Vesp.</i> .....	15	11	10	6	42
Totals.....	139	105	120	94	458
Average .....					41 $\frac{7}{11}$

<sup>62</sup> Not included in totals and average.



MEN. <sup>63</sup>	ENTRS. BY D.	EXITS BY D.	ENTRS. BY P.	EXITS BY P.	TOTAL
<i>Epitr</i> .....	13	11	7	10	41
<i>Per</i> .....	11	12	6	5	34
<i>Sam</i> .....	9	10	3	1	23
Totals.....	33	33	16	16	98
Average.....					32 $\frac{2}{3}$

PLAUT.	ENTRS. BY D.	EXITS BY D.	ENTRS. BY P.	EXITS BY P.	TOTAL
<i>Amph</i> .....	7	11	7	5	30
<i>Asin</i> .....	9	7	6	5	27
<i>Aul</i> .....	21	20	8	7	56
<i>Bacch</i> .....	14	13	10	9	46
<i>Capt</i> .....	10	10	8	9	37
<i>Cas</i> .....	20	22	5	3	50
<i>Cist</i> .....	5	7	6	6	24
<i>Curc</i> .....	13	9	7	6	35
<i>Epid</i> .....	12	13	8	6	39
<i>Men</i> .....	11	11	13	11	46
<i>Merc</i> .....	11	9	14	10	44
<i>Mil</i> .....	21	22	5	5	53
<i>Most</i> .....	9	9	11	10	39
<i>Pers</i> .....	14	14	8	5	41
<i>Poen</i> .....	15	13	5	4	37
<i>Ps</i> .....	8	11	10	5	34
<i>Rud</i> .....	21	22	12	7	62
<i>Stich</i> .....	15	13	5	3	36
<i>Trin</i> .....	11	10	5	7	33
<i>Truc</i> .....	13	15	9	8	45
Totals.....	260	261	162	131	814
Average.....					40 $\frac{7}{10}$

<sup>63</sup> In Menander's plays only the cases actually testified to in our text are counted.

TER.	ENTRS. BY D.	EXITS BY D.	ENTRS. BY P.	EXITS BY P.	TOTAL
<i>Ad.</i> .....	17	18	12	8	55
<i>And.</i> .....	13	20	16	10	59
<i>Eun.</i> .....	19	20	17	10	66
<i>Heaut.</i> .....	20	17	8	5	50
<i>Hec.</i> .....	14	16	5	7	42
<i>Phor.</i> .....	13	13	12	9	47
Totals.....	96	104	70	49	319
Average .....					$53\frac{1}{8}$

The average of  $16\frac{2}{3}$  in Aeschylus is not to be taken as a true one but only as a mean between the low average of  $12\frac{1}{3}$  in the three plays without a back-scene (*Pers.* 9, *Sep.* 16, *Supp.* 12) and the relatively high one of 21 in the three plays of the *Oresteia* (*Agam.* 19, *Cho.* 21, *Eum.* 23). The use of the back-scene is accompanied by a great increase in the amount of action. In the *Eumenides* (18:5) the parodoi are used much more than the door; in the *Agamemnon* (13:6) and the *Choephori* (15:6) most of the action takes place through the door in the back-scene.

The average amount of action in Sophocles ( $24\frac{5}{7}$ ) and Euripides ( $25\frac{1}{8}$ ) is approximately the same, and much greater than the average amount in Aeschylus ( $16\frac{2}{3}$ ); greater even than the amount in the *Eumenides* (23), his highest drama. The average in Sophocles and Euripides is much more representative: five plays (*Ajax* 29, *Oed. Col.* 23, *Oed. Rex* 26, *Phil.* 21, *Trach.* 23) in the former and eleven (*Alc.* 25, *Androm.* 21, *Cyc.* 21, *Hec.* 25, *Hel.* 29, *Hippol.* 26, *Ion* 24, *Iph. Taur.* 27, *Orest.* 25, *Phoen.* 25, *Troad.* 24) in the latter fall between 21 and 29. Extremes for Sophocles are the *Antigone* (31) and the *Electra* (20), for Euripides the *Iphigenia in Aulis* (35) and the *Suppliants* (17).

The plays without a back-scene in Sophocles (*Oed. Col.* 23) and Euripides (*Supp.* 17) are higher in action than the corresponding plays (*Pers.* 9, *Sep.* 16, *Supp.* 12) of Aeschylus. The *Philoctetes* of Sophocles, the *Heracleidae* of Euripides, and the *Rhesus* make little use of the back-scene. In the *Philoctetes* practically all of the action takes place between the cave and the ship that has come to convey Philoctetes to Troy, and for this reason the use of the door in the back-scene for entrances and exits is reduced to a

minimum. The same is true of the *Heracidae*, there being in this drama only three entrances (ll. 474, 642, 720) and one exit (l. 698) through the door; the rest of the action takes place through the parodoi. In the *Rhesus*, Hector's tent constitutes the back-scene. In l. 11 he is awakened and comes upon the scene. From then on nothing in the action requires any actor to enter the tent until Hector does so at the close of the drama. In Euripides' *Cyclops* nearly all the action takes place through the door leading to the back-scene and thus makes it necessary to use the parodoi but little.

Aside from the plays that have been mentioned, Sophocles and Euripides are consistent with one another and vary from Aeschylus in using both means of ingress and egress to about the same extent. With the exception of the *Oedipus Coloneus* and the *Philoctetes* which have been discussed, Sophocles has in his other five plays 64 entrances and exits by the door and 65 by the parodoi. Euripides has in fifteen plays (the *Cyclops*, the *Heracidae*, and the *Suppliants* have been treated) 175 entrances and exits by the door and 222 by the parodoi.

In Aeschylus, Sophocles, and Euripides the entrances (54-95-234) outnumber the exits (46-78-217) and this is due in the main to the fact that actors enter singly and go off in pairs and groups. In Aeschylus the exits are to the entrances as 85:100, in Sophocles as 82:100, and in Euripides, excepting the *Cyclops*, the *Heracidae*, and the *Suppliants*, as 94:100. The proportion for the fifteen Euripidean plays would seem to indicate that Euripides is inclined to send his characters off one by one.

The "formula" for a normal play in Sophocles and Euripides would be something like 7: 6: 6: 6-25 or 6: 6: 7: 6-25. Any one play of course diverges more or less from this formula. In the *Hippolytus* (3: 8), for instance, the number of entrances through the door is much less than the number of exits. The cause of this divergence is evident. Hippolytus' attendants first enter (l. 58) the scene by a side-entrance. They go into the house (l. 108 f) and do not return through the scene-door (1). The nurse leaves (l. 170 f) the house once with Phaedra and her attendants and once (l. 601) with Hippolytus, but reënters (ll. 524 and 708) it both times alone (2). Hippolytus enters (l. 113) the house alone but leaves it (l. 601) in company with the nurse (1). Theseus first enters (l. 790) the scene by a side-entrance. He enters the house twice (ll. 1089 and 1461) and leaves it (l. 1156) but once (1). This accounts for the difference of five.

In the *Andromache* (7: 2) the preponderance is on the other side. Andromache at the beginning (l. 1) of the drama comes from the house alone but reënters it (l. 463) with Menelaus and Molossus (1). A servant first

enters the scene of action from the house (l. 56), departs (l. 90) by a side-entrance, and does not return (1). When Hermione, who is in the house at the beginning of the play, comes from it the second time (l. 823 f), she leaves the scene of action by a side-entrance (l. 1008) and we hear of her no more (1). Menelaus, who first enters (l. 309) the scene by a side-entrance, goes into the house with Andromache and Molossus (l. 463) but leaves it (l. 802) alone (1). The nurse, who is in the house to begin with, leaves it (l. 802) and does not reënter it (1). Thus we have accounted for the five.

The entrances and exits through the parodoi practically balance each other, even more so than the entrances and exits through the scene-door. The divergence between the two in some dramas, e.g., the *Electra* (6:3) of Sophocles and the *Hecuba* (7:10) may be readily accounted for in the same way as noted in the two preceding paragraphs.

We find then in Sophocles and Euripides a consistent technique; this, however, as we have seen is not true of Aeschylus. In Seneca there is nothing like a consistent technique in any direction. He represents a retrogression and has in action an average of only 18. Only three of his plays (*Herc. Oet* 26, *Med.* 27, *Oed.* 22) approximate the average in Sophocles and Euripides, while three (*Herc. Fur.* 12, *Phoen.* 10, *Thyes.* 11) are very low. Seneca is also inconsistent in his use of the door (86) and the parodoi (78), a proportion of 90:100.

Comedy of course is much richer in action than tragedy, and we find this clearly reflected in the amount of coming and going. The average number of exits and entrances in Aristophanes, for instance, is a little more than 41, which, compared with the average of 25 in Euripides, gives a ratio of nearly 5 to 3.

Let us next compare Aristophanes or the Old Comedy with the New Comedy, obtaining our statistics for the latter by combining those from Plautus with those from Terence. Against the average of 41 in Aristophanes we find in the New Comedy as represented by Plautus and Terence an average of a little less than 44. As far as we can determine then, the Old Comedy and the New were approximately equal in action. On the whole, the door (22) and the parodoi (19<sup>5</sup><sub>11</sub>) in Aristophanes balance each other, but in most of the plays one or the other means of entrance and exit preponderates more or less. In the New Comedy, as shown by the figures from Plautus and Terence, the use of the door is throughout much greater than the use of the parodoi, for the average number of exits and entrances by the door is 28 as against 16 by the parodoi, a proportion of 7 to 4. In Aristophanes the number of entrances (259) overbalances the number of

exits (199) conspicuously. This is not the case in the New Comedy (588: 545). In fact, the exits (365) by the door outnumber the entrances (356) by the door. The reason is that most of the people employed in a play belong in one or other of the houses in the back-scene, and when they have finished their turn they go into the house, though they may have originally come upon the scene through the parodoi. In other words, the house is used as a convenience for eliminating the useless actor after his work is done, because he can go into the house without any special motivation such as would be required if he should make his final exit by the parodos.

The low averages in the Menandrian plays are due to their fragmentary condition. The *Periceiomene*, the *Epitrepontes*, and the *Samia*, in their present form, have 66 entrances and exits through the door and 32 through the parodoi, in all 98, giving an average of  $32\frac{2}{3}$  for each play. The three dramas now contain about 1400 lines, which is probably about one-half the number of lines in the plays as written by Menander. If we assign to the lost portions as many entrances and exits as there are in the parts extant, then the plays in their original form averaged  $65\frac{1}{3}$  entrances and exits. This number is probably too large, but it indicates, at least, that Menander's average in these plays was conspicuously above the average of 44 in the New Comedy as a whole.

This estimate is borne out by the Plautine (*Aul.* 56, *Bacch.* 46, *Stich.* 36)<sup>64</sup> and Terentian (*Ad.* 55, *And.* 59, *Eun.* 66, *Heaut.* 50) dramas based upon Menandrian originals; in the seven plays there are 368 entrances and exits through the door and the parodoi, or an average of  $52\frac{1}{4}$ . High as it is, this does not do full justice to Menander, for the beginning of the *Bacchides* is lost and most of the action in the *Stichus* seems to have been sacrificed by Plautus. Without these two plays, the average is over 57. As the average of the non-Menandrian plays in Plautus and Terence is but 41, it is evident that Menander was exceptionally rich in action as compared with the other poets of his day.

Diphilus was also high if we may judge from Plautus' *Rudens* (62) and *Casina* (50). Philemon, however, was low for the Plautine plays based upon originals written by him (*Merc.* 44, *Most.* 39, *Trin.* 33) average only 39. This is a poor showing as compared with Menander, even if we restrict the comparison to the three Menandrian plays (*Aul.* 56, *Bacch.* 46, *Stich.* 36) of Plautus: the former have only 116 entrances and exits while the latter have 138. Demetrius (Περὶ Ἑρμηνείας, 193) remarks that Menander was

<sup>64</sup> The *Cistellaria* (24) is so fragmentary that it has been left out of account.

popular with actors, Philemon with readers and ascribes this to the asyndetic<sup>65</sup> style of Menander which lends itself well to acting. It may well have been due also to the greater amount of action in Menander. It is worth noting that Plautus' lowest play is the *Asinaria* (27), which is based upon an original by Demophilus.

The disparity between the averages in Plautus and Terence is noticeable. Since Plautus probably made less use of *contaminatio* than Terence, one might be inclined to ascribe the divergence to this source, arguing that in the *Andria* (59), *Eunuchus* (66), and *Adelphoe* (55) the average number of entrances and exits is  $56\frac{2}{3}$ , while the other Terentian plays, free from *contaminatio*, average only  $46\frac{1}{3}$ . But the *Heauton* (50), which is an uncontaminated play, exceeds in its figures the *Hecyra*<sup>66</sup> (42) which may be contaminated. Besides the *Miles Gloriosus* (53), the one Plautine play that has the surest signs of contamination, is lower in its figures than the *Rudens* (62) which is probably uncontaminated.<sup>67</sup> Furthermore, the *Poenulus* (37), which is usually considered contaminated, is rather low in its figures.

It has been shown that the discrepancy between Plautus and Terence is not due to *contaminatio*. Therefore, as the plays are not original in either case, the divergence between their averages must be due to different principles of choice. It is due primarily to the fact that Terence liked Menander and based upon Menandrian originals a much greater per cent of his plays than Plautus did. The average number of entrances and exits in Terence's Menandrian plays (*And.* 59, *Eun.* 66, *Ad.* 55, *Heaut.* 50) is  $57\frac{1}{2}$ , while the other two (*Hec.* 42, *Phor.* 47) average only  $44\frac{1}{2}$ . It is therefore fair to say that Terence wanted plenty of action, and that his choice of Menander was in part at least determined by the fact that Menander was high in action. Plautus was careless, apparently taking the first play that came to hand.

#### VOCABULARY USED IN ENTRANCES AND EXITS

We now present in tabulated form the words and expressions used in connection with entrances upon the scene of action and exits from it both through the door in the back-scene and by the parodoi. These are grouped alphabetically and show the frequency of each word and expression in each author and the frequency of the different words and expressions. For Aes-

<sup>65</sup> On Asyndeton in Menander, see A. Warren Wright, *Studies in Menander*, 1911, pp. 85 ff.

<sup>66</sup> See Dziatzko, *Rh. Mus.* XXI, pp. 80 ff.

<sup>67</sup> See Cornelia C. Coulter, "The Composition of the *Rudens* of Plautus," *Clas. Phil.* (Jan., 1913), pp. 57 ff.

chylus, Sophocles, Euripides, Aristophanes, Menander, Plautus, Terence, and Seneca the fragments have been consulted as well as the extant plays. In these tables we have enumerated under the heading "fragments" all other words and expressions for entrances and exits that are found in Nauck's and Kock's collections of Greek tragic and comic fragments and Ribbeck's collection of Latin dramatic fragments.

Since it would be tedious and unnecessary to enter into a detailed discussion of each word and expression found in these tabulations, we shall briefly state only the general results that may be deduced from them.

I. Entrance upon the scene of action through the door in the back-scene: *ἐλθεῖν* (67), *ἵναι* (46), and *βαίνειν* (25), usually with some form of *ἐκ*, occur most frequently to denote the actual entrance. These verbs are sometimes accompanied by *δεῦρο*, *ἐκεῖθεν*, *ἐνδοθεν*, *θύραζε*, *οἴκοθεν*, *πάροιθε*, *πáros*, *πρόσθε*, and a few other adverbs. We also find *φέρειν* (66) and *λείπειν* (40); the former usually implies that the entrance is to take place (e.g. Aristoph. *Eq.* 95: ἀλλ' ἐξενεγκέ μοι ταχέως οἶνον χοῶ. cf. *Eq.* 110, *Nub.* 19); the latter always indicates that the entrance has already occurred (e.g. Eur. *Troad.* 176: οἱμοι. τρομερὰ σκηνὰς ἔλιπον.).

II. Exit from the scene of action through the door in the back-scene: *ἵναι* (106), *ἐλθεῖν* (103), *ἄγειν* (46), and *βαίνειν* (27), usually with some form of *εἰς* (*εἰς*, *εἴσω*, *ἔσω*, *ἐντός*), are generally used. Sometimes *ἐκποδών* is used with them.

III. Entrance upon the scene of action by the parodoi: *ἐλθεῖν* (73), *ἦκειν* (56), *στείχειν* (31), *ικέσθαι* (16), and *βαίνειν* (15) are generally used, usually with the preposition *πρός*. In connection with the verbs *ἄσσουν*, *δεῦρο*, *πάλιν*, *πáros*, *πέλας*, and *πλήσιον* sometimes occur.

IV. Exit from the scene of action by the parodoi: *ἵναι* (89), *ἐλθεῖν* (34), *στείχειν* (29), *χωρεῖν* (23), and *ἄγειν* (19) are generally employed. The preposition usually used is *ἀπό*. There sometimes occur with these words *ἐκεῖθεν*, *ἐνθενδε*, *θύραζε*, and *χώρις*.

As one would expect, then *εἰς* (into)<sup>68</sup> and *ἐκ* (out of)<sup>68</sup> are used with reference to the house, and *πρός* (to) and *ἀπό* (from) with reference to the *parodoi*.

<sup>68</sup> See Droysen, *Quaestiones de Aristophanis re scaenica*, pp. 8 f.: "Exemplis primo loco (I a et b) congestis facile est intellectu verbis *εἰσιέναι*—*εἰσεσθαι*—*βαίνειν*—*ἄγειν* κτὲ histriones domum quendam intrantes scaenicam se relicturos esse indicare, *ἐξίέναι*—*εἰσεσθαι*—*ἄγειν* κτὲ verbis se in pulpitu prodire ex aedibus egredientes, similemque *εἴσω* et *ἔσω* adverbiorum usum extare, *ἐνδον* vocabulo 'post scaenam' scilicet 'in aedibus' significare." See also Bodensteiner, "Szenischen Fragen," *Jahr. Clas. Phil. Suppl.* 19, p. 652, who adopts Droysen's conclusions.

The meaning of εἰς (into) and ἐκ (out of) prevent their being used ordinarily in connection with entrances and exits by the parodoi respectively, because in this connection there is nothing to "go into" or "go out of." In the Greek drama there are many passages in which εἰς and ἐκ are used as exceptions to the general rule that πρὸς and ἀπό are employed respectively in entrances and exits by the parodoi. These exceptions fall into two categories: I. proper uses; II. improper uses. The prepositions εἰς and ἐκ are used properly when they cannot be taken to refer directly to entering or leaving the space in which the actors are performing, i.e., the orchestra. They are used improperly when they cannot be taken to refer to anything but the orchestra. Such instances may be called improper because they violate the illusion, much as if a modern actor should refer, either directly or by implication, to the fact that he is on the stage (e.g.; by speaking of "coming on" or "going off" in connection with his entrance or exit. Proper uses of εἰς and ἐκ are not uncommon in the drama as a whole; improper uses would not be expected to occur in tragedy and as a matter of fact do not occur there; they are confined to Aristophanes, where the illusion matters little to the playwright.

Since all examples outside of Aristophanes belong to I., whereas of those in Aristophanes some belong clearly to I., some to II., and some fall on the line, it will be better first to discuss and classify as instances of I. all those outside of Aristophanes and then discuss those in Aristophanes together.

Under I. we shall group the cases, not according to the preposition used, for that is not the significant thing, but according to the way in which the use of εἰς or ἐκ is justified. Under I. we make these groups:

# I

(a). The motion is thought of as ending in or starting from the house: Aes. *Eum.* 179: ἔξω κελεύω, τῶνδε δωμαίων τάχος | χωρεῖτε, ἀπαλλάσσεσθε μαντικῶν μυθῶν. Eur. *Bac.* 1165 ff.: ἀλλ' εἰσορῶ γὰρ ἐς δόμους ὀρμωμένη | Πενθέως Ἀγαυῆ μητέρ' ἐν διαστροφῶις | ὄσσοις. Cyc. 85 ff.: Σιλ. ὄρῳ πρὸς ἀκταῖς ναὸς Ἑλλάδος σκάφος | κώπης τ' ἄνακτος σὺν στρατηλάτῃ τινὶ | στείχοντας εἰς τὸδ' ἄντρον. Hippol. 659 f.: νῦν δ' ἐκ δόμων μὲν, ἔστ' ἂν ἔκδημος χθονὸς Θήσεως, ἄπειμι.

(b). The motion is thought of as beginning or ending where the action is going on, but the delimitation of place necessary to justify the use of the preposition εἰς or ἐκ is supplied by the playwright (cases like ἐς πέδον, εἰς τὸν τόπον, ἐς ἀκρόπολιν, ἐκ τῶνδε, etc.): Aes. *Prom.* 1: χθονὸς μὲν ἐς τηλουρὸν ἤκομεν πέδον. Serp. 239 ff.: ποτίφατον κλύουσα πάταγον ἀνάμιγμα | ταρβουσύνφ



φόβῳ τάνδ' ἐς ἀκρόπολιν, | τίμιον ἔδος, ἵκομαν. *Prom.* 1058 ff.: ἀλλ' οὖν ὑμεῖς γ' αἱ πημοσύναις | συγκαμύνουσαι ταῖς τοῦδε τόπων | μετὰ ποι χωρεῖτ' ἐκ τῶνδε θαῶς. *Eur. Orest.* 1311 ff. *Ch.* σιγᾶτε σιγᾶτ'. ἡσθόμην κτύπου τινὸς κέλευθον εἰσπεσόντος ἀμφὶ δώματα. *El.* ὦ φίλταται γυναῖκες, εἰς μέσον φόνον | ἥδ' Ἑρμιόνη πάρεστι. *Heraclid.* 257: σὺ δ' ἐξόριζε, κᾶτ' ἐκέϊθεν ἄξομεν. *Rhe.* 595 f.: ποῖ δὴ λιπόντες Τρωικῶν ἐκ τάξεων | χωρεῖτε. *Hippol.* 53: ἔξω τῶνδε βήσομαι τόπων. *Cyc.* 99: *Od.* βρομίον πῶλιν ἔοιγμεν εἰς βαλεῖν. *Men.* (Körte, 2d ed. *fab. inc.* p. 211, ll. 34 f.): ἴωμεν, ὡς καὶ μειρακυλλίων ὄχλος | εἰς τὸν τόπον τις ἔρχεθ' ὑποβεβρενμένων. *Soph. Oed. Col.* 36 f.: πρὶν νῦν τὰ πλείονα ἱστορεῖν, ἐκ τῆσδ' ἔδρας | ἔξελθε. l. 45: ὡς οὐχ ἔδρας γῆς τῆσδ' ἂν ἐξέλθοιμ' ἔτι. ll. 176 f.: οὐ τοι μήποτε σ' ἐκ τῶνδ' ἐδράνων, | ὦ γέρον, ἄκοντά τις ἄξει. l. 233: σὺ δὲ τῶνδ' ἐδράνων πάλιν ἔκτοπος. ll. 263 f.: κᾶμοιγε ποῦ ταῦτ' ἐστίν, οἷτινες βάθρων | ἐκ τῶνδε μ' ἐξάραντες εἴτ' ἐλαύνετε. l. 824: χῶρει, ξέν', ἔξω θάσσον. l. 826: ὅμῃν ἂν εἴη τήνδε καιρὸς ἐξάγειν | ἄκουσαν, εἰ θέλουσα μὴ πορεύεται. ll. 866 f.: ὦ κάκιστε, ψιλὸν ὅμμ' ἀποσπάσας | πρὸς ὁμμασιν τοῖς πρόσθεν ἐξοίχει.

(c). The delimitation is easily supplied by the audience (ἐκ τῆς πόλεως is understood). *Soph. Oed. Col.* ll. 47 f.: ἀλλ' οὐδ' ἐμοὶ τοι τοῖξανιστάναι πόλεως | δίχ' ἐστὶ θάρσος. *Elec.* 75: νῶ δ' ἐξιμεν. *Eur. Troad.* 1047 f.: λέγω δὲ προσπόλοισι πρὸς πρύμνας νέων | τήνδ' ἐκκομίζειν. *Phoen.* 615: ἐξιμεν. l. 759 f.: τὴν δόσιν δ' ἐχέγγυον | τὴν πρόσθε ποιῶ νῦν ἐπ' ἐξόδοις ἐμαῖς. *Alc.* 609 f.: ὑμεῖς δὲ τὴν θανοῦσαν, ὡς νομίζεται, | προσείπατ' ἐξίουσαν ὑστάτην ὁδόν.

(d). The following passages contain ἐκποδῶν and therefore they are not to be regarded as having a technical or scenic significance: *Soph. Antig.* 1321: ἄγετε μ' ὅτι τάχιστ', ἄγετε μ' ἐκποδῶν. l. 1339: ἄγοιτ' ἂν μάταιον ἄνδρ' ἐκποδῶν. *Eur. Bac.* 1148 f.: ἐγὼ μὲν οὖν τῇδ' ἐκποδῶν τῇ ξυμφορᾷ | ἀπειμι. *Hec.* 52 f.: γεραιᾶ δ' ἐκποδῶν χωρήσομαι Ἑκάβῃ.

(e). Two passages contain ἐκτός which is practically the equivalent of ἐκποδῶν and therefore is not to be regarded as having a technical or scenic significance. *Soph. Oed. Rex* 676: οὐκουν μ' ἐάσεις κάκτος εἶ; *Ajax* 369: οὐκ ἐκτός; οὐκ ἄψορρον ἐκνεμῆ πόδα;

(f). One passage contains ἐπεισόδος, but it has no scenic connotation: *Soph. Oed. Col.* 728 ff.: ἄνδρες χθονὸς τῆσδ' εὐγενεῖς οἰκήτορες, | ὀρῶ τιν' ὑμᾶς ὁμμάτων εἰληφότα | φόβον νεώρῃ τῆς ἐμῆς ἐπεισόδου.

## ARISTOPHANES

## I

(a). Not of scenic connotation as there is something to delimit some particular part of the stage (e.g. ἐς τὴν ἀγοράν): *Eq.* 146 f.: ἀλλ' ὁδὶ προσ-

έρχεται ὥσπερ κατὰ θεὸν εἰς ἀγορὰν. *Ach.* 725: ἐνταῦθα μήτε συκοφάντης εἰσίστω. l. 839: κἂν εἰσῇ τις Κτησίας. *Il.* 876 f.: ὥσπερ εἰ χεიმῶν ἄρα | ὀρνιθίας ἐς τὴν ἀγορὰν ἐλήλυθας. 824 f.: ἀγοράνομοι, | τοὺς συκοφάντας οὐ θυραζε ἐξείρξετε. (In the passages just quoted from the *Archarnians* the agora of Dicaeopolis is referred to.)

(b). *Av.* 991: οὐκουν ἐτέρωσε χρησιμολογήσεις ἐκτρέχων. In this passage ἐκ has no scenic connotation but, as ἐτέρωσε shows, is equivalent to ἐκ τοῦδε τοῦ τόπου. In *Vesp.* 891: εἰ τις θύρασιν ἡλιαστής, εἰσίστω may be formulaic, the language being borrowed from the courts without reference to its exact appropriateness.

## II

(a). Improper use, for there is no agora and no limitation of the scene other than the boundaries of the orchestra: *Pac.* 1050: οὐκ, ἀλλὰ κατὰ τὴν κνῖσαν εἰσελήλυθεν. This refers to Hierocles' entrance upon the scene of action. *Plut.* 872 f.: ὡς σοβαρὸς, ὦ Δάματερ, εἰσελήλυθεν | ὁ συκοφάντης. *Av.* 1168 f.: ἀλλ' ὅδε φύλαξ γὰρ τῶν ἐκεῖθεν ἄγγελος | ἐσθεῖ πρὸς ἡμᾶς δεῦρο πυρρίχην βλέπων. This use of ἐσθεῖ seems to be scenic, since the Guard's entrance is just like any other entrance of a messenger.

(c). Improper use: the passages are from the words of the chorus. Either εἰς τὴν ὀρχήστραν or ἐκ τῆς ὀρχήστρας is to be supplied: *Vesp.* 1498 ff.: εἰ τις τραγῳδὸς φησιν ὀρχεῖσθαι καλῶς | ἐμοὶ διορχησόμενος ἐνθάδ' εἰσίστω. *Vesp.* 1535 f.: ἀλλ' ἐξάγετ', εἰ τι φιλεῖτ' ὀρχοῦμενοι, θύραζε | ἡμᾶς ταχύ. *Nub.* 1510: ἡγείσθ' ἕξω.

(d). Improper use, as ἐκ can hardly be explained otherwise than by supplying ἐκ τῆς ὀρχήστρας or ἐκ τοῦ θεάτρου: *Eq.* 1407: κακείνον ἐκφερέτω τις ὡς ἐπὶ τὴν τέχνην. *Ach.* 1139: ἐγὼ δὲ θοιμάτιον λαβὼν ἐξέρχομαι. l. 1222: θυραζε μ' ἐξενέγκατ' ἐς τοῦ Πιττάλου.

## ROMAN DRAMA

I. Entrance upon the scene of action through the door in the back-scene: *ire* (181), *egredi* and *progredi* (60), *ferre* (41), and *ducere* (45) are generally used. In connection with these verbs some form of *ex* is usually employed but *abs* (*ab*, *a*) is also frequently found. *Foras* (*foris*) often occurs in connection with the verbs. *Huc* (to this place), *illim*, (thence), *exinde* (thence), *hinc* (thence), *istinc* (thence), and *intus* (from within) are also found.

II. Exit from the scene of action through the door in the back-scene: *ire* (495), *ducere* (89), *sequi* (84), *venire* (47), *ferre* (37), and *mittere* (33) are usually employed. *Intro* and *in* (sometimes *intus*) are very often used in connection with these verbs. *Hinc* (hence) and *ad se* (to oneself) often occur and *hac* (this way) is sometimes found.

III. Entrance upon the scene of action by the side-entrances: *venire* (305), *ire* (103), *esse* (58), and *ducere* (53) occur most frequently, usually accompanied by *ad* (*ac*). *Huc* (to this place) is frequent and there also occur *hac* (this way), *advorsum* (to go to meet), *eccum* (behold him), and some other such words.

IV. Exit from the scene of action by the side-entrances: *ire* (423), *ducere* (40), *sequi* (40), *mittere* (35), *fugere* (24), and *ferre* (20) usually occur. The preposition generally used is some form of *ab*. *Hinc* (hence) is frequent; *hac* (this way) is now and then used.

So then in the Roman drama some form of *in* (*in*, *intro*, *intus*) meaning "into" and *ex* or *e* (out of) are usually used with reference to the house and *ad* (to) and *ab*, *abs*, or *a* (from) are employed with reference to the side-entrances.

*I. Words and expressions used at the entrance of an actor upon the scene of action through the door in the back-scene in the Greek drama*

	AES.	SOPH.	EUR.	ARIST.	MEN.	FRAGS.
ἄγειν (12)						
ἄγειν ἀπό.....			1			
ἄγειν ἐκ.....			3			
ἄγειν πρό.....			1			
ἐξάγειν.....			1	4		
ἐξάγειν ἐκ.....			1			
ἐξάγειν θύραζε.....						1
αἴσσειν (6)						
αἴσσειν.....				1		
αἴσσειν ἐκτός.....		1	1			
ἐξαίσσειν.....				2		
ὑπαίσσειν διὰ θυρῶν.....		1				
αἶρειν (4)						
αἶρειν πόδα ἔξω δωμάτων.....			1			
ἐξαίρειν.....			2	1		
ἀμείβειν (3)						
ἀμείβειν + Acc.....		1	1			
διαμείβειν δωμάτων ὁδόν.....	1					
ἰστάναι (3)						
ἀνιστάναι.....		1				
ἀφιστάναι στέγης.....		1				
ἐξανιστάναι.....		1				
ἀπαλλάσσειν (1).....			1			
ἄρπάζειν ἐκ τῆς οἰκίας (1).....						1
ἀφιέναι (1).....		1				
βαδίζειν (2)						
βαδίζειν θύραζε.....				1		
βαδίζειν ἔξω.....						1

	AES.	SOPH.	EUR.	ARIST.	MEN.	FRAGS.
βαίνειν (25)						
βαίνειν ἐκ . . . . .	1	1	4			1
βαίνειν ἔξω . . . . .			2			
βαίνειν πρόσθε . . . . .			1			
ἐκβαίνειν . . . . .			4	1		
ἐκβαίνειν ἔξω . . . . .			1			
ἐκβαίνειν πρό . . . . .			1			
καταβαίνειν . . . . .				4		
προβαίνειν ἔξ . . . . .			1			
ὑπερβαίνειν . . . . .			2		1	
ἐκβιβάζειν (2) . . . . .				2		
ἐκδρᾶναι (1) . . . . .				1		
ἐκκυκλεῖν (3) . . . . .				3		
ἐκκύπτειν (1) . . . . .				1		
ἐκλαπάζειν (1) . . . . .	1					
ἐκλιμπάνειν (2) . . . . .			2			
ἐκπίπτειν θύραζε (1) . . . . .				1		
ἐκπηδᾶν (1) . . . . .			1			
ἐκποτᾶσθαι (1) . . . . .				1		
ἐκπτήσσειν (1) . . . . .			1			
ἐκτρυπᾶν (1) . . . . .				1		
ἐλαύνειν (4)						
ἐλαύνειν ἐκ . . . . .	2		1			
ἐξελαύνειν . . . . .	1					
ἐλθεῖν (67)						
ἐλθεῖν ἀπό . . . . .				1		
ἐλθεῖν ἐκ . . . . .			4	1		
ἐλθεῖν ἔξω . . . . .			1			
ἐλθεῖν θυραῖον . . . . .		1				
ἐλθεῖν πάρος . . . . .			2			
ἐλθεῖν πρὸς ἑξόδους . . . . .		1				
ἐξελθεῖν . . . . .	2	3	12	26	3	7
ἐξελθεῖν ἐκ . . . . .				1		

	AES.	SOPH.	EUR.	ARIST.	MEN.	FRAGS.
ἐξελθεῖν θύραζε . . . . .						1
παρελθεῖν . . . . .			1			
ἐξάλλεσθαι (1) . . . . .						1
ἐξερημοῦν (2) . . . . .			2			
ἐξίκειν (1) . . . . .	1					
ἐξοδοι (7) . . . . .		2	3	2		
ἐξοδοιπορεῖν (1) . . . . .		1				
ἔρπειν (4)						
ἐξέρπειν . . . . .		1				
ἐξέρπειν ἐκ . . . . .				1		
ἐξέρπειν θύραζε . . . . .				1		
ἐρπύζειν θύραζε . . . . .				1		
ἔρρειν ἀπό (1) . . . . .						1
ἥκειν (4)						
ἥκειν εἰς προνώπια . . . . .			1			
ἥκειν ἐκ . . . . .			1			
ἥκειν ἐκεῖθεν . . . . .				1		
παρήκειν ἐνδοθεν ἔξω . . . . .		1				
θεῖν (3) . . . . .						
ἐκθεῖν . . . . .				1		
ἐκθεῖν ἐνδοθεν . . . . .				1		
θεῖν ἔξω . . . . .			1			
θοάζειν δεῦρο (1) . . . . .			1			
ιέναι (46)						
ἀπιέναι ἀπό . . . . .				1		
ἀπιέναι ἐκ . . . . .			1			
ἀπιέναι ἐνδοθεν . . . . .				1		
ἀπιέναι θύραζε . . . . .				1		
ἐξιέναι . . . . .	1	2	5	10	4	10

	AES.	SOPH.	EUR.	ARIST.	MEN.	FRAGS.
ἐξιέναι ἔξω . . . . .						1
ἐξιέναι θύραζε . . . . .			1	2		
ἐξιέναι πάροιθε . . . . .			1			
ἰέναι ἐκ . . . . .	2					
ἰέναι ἐκτός . . . . .	1					
προιέναι θύρασι πρὸς . . . . .				1		
προιέναι . . . . .				1		
καλεῖν (17)						
καλεῖν ἔνδοθεν . . . . .				2		
καλεῖν ἔξω . . . . .		1	1	1	2	
καλεῖν ἐπ' ἐξόδους . . . . .						1
καλεῖν θύραζε . . . . .				1		
ἐκκαλεῖν . . . . .		1	1	5	1	
κομίζειν (9)						
ἐκκομίζειν . . . . .			2	1		
ἐκκομίζειν ἐκ . . . . .			1			
κομίζειν ἐκ . . . . .			1			
κομίζειν ἔνδοθεν . . . . .				1		
κομίζειν ἔξω . . . . .			2	1		
λαμβάνειν (6)						
λαμβάνειν ἔνδοθεν . . . . .		1		1		
λαμβάνειν ἐκ . . . . .	2	1				
προλαμβάνειν πόδα ἐκ . . . . .			1			
λήζεσθαι ἔξω (1) . . . . .			1			
λείπειν (40)						
ἐκλείπειν . . . . .	1		12			
ἐκλείπειν ἐκ . . . . .			1			
λείπειν . . . . .	1	1	18			
λείπειν δεῦτε . . . . .			1			
λείπειν ἐκ . . . . .			2			
καταλείπειν . . . . .			1			
προλείπειν . . . . .				2		

	AES.	SOPH.	EUR.	ARIST.	MEN.	FRAGS.
μολεῖν (6)						
μολεῖν . . . . .			2			
μολεῖν δεῦρο . . . . .			1			
μολεῖν ἐκ . . . . .			1			
μολεῖν ἔξω . . . . .			1			
μολεῖν πρόδρομος . . . . .			1			
οἰστρᾶν ἐκ δόμων (1) . . . . .			1			
οἷχεσθαι ἐκ δόμων (2)* . . . . .			2			
οἰχνεῖν θυραῖον (1) . . . . .		1				
ὀρμᾶν (3)						
ἀφορμᾶν ἐκ . . . . .			1			
ἐξορμᾶν ἀπό . . . . .		1	1			
πατεῖν δωμαίων πύλας (1) . . . . .	1					
πέμπειν (22)						
δύσπεμπτος ἔξω . . . . .	1					
ἐκπέμπειν . . . . .		2	3	3		1
ἐκπέμπειν ἐκτός . . . . .		2				
ἐκπέμπειν πρό . . . . .			1			
πέμπειν ἀπό . . . . .			2			
πέμπειν ἐκ . . . . .	1	1				
πέμπειν πόδα ἐκ . . . . .			1			
πέμπειν ἔξω . . . . .		2	1			
προπέμπειν . . . . .	1					
περᾶν (14)						
ἐκπέραμα δωμαίων . . . . .	1					
ἐκπερᾶν . . . . .			3			
περᾶν + Acc. . . . .			1			
περᾶν ἀπό . . . . .			1			
περᾶν ἐκ ἄψορρος . . . . .		1				
περᾶν ἔξω . . . . .		1	5			
περᾶν ὑπὸ σκηνῆς πόδα . . . . .			1			
πορεύεσθαι (7)						
ἐκπορεύεσθαι . . . . .			1			



	AES.	SOPH.	EUR.	ARIST.	MEN.	FRAGS.
ἐκπορεύεσθαι ἔξωθεν . . . . .			1			
πορεύεσθαι ἐκ . . . . .		1	1			
πορεύεσθαι ἔξω . . . . .			3			
ῥίπτειν ἐκτός (1) . . . . .		1				
σεύεσθαι (4)						
ἐκσεύεσθαι . . . . .			1			
σεύεσθαι . . . . .		1				
σεύεσθαι ἀφ' ἐστίας . . . . .	1					
σεύεσθαι ἐκ . . . . .			1			
στείχειν (5)						
στείχειν ἐκ . . . . .		1				
στείχειν πάροιθεν . . . . .			1			
στείχειν πάρος . . . . .		1				
στείχειν πρό . . . . .			1			
στείχειν πρὸς ἔξοδον . . . . .		1				
στέλλειν (2)						
ἀποστέλλειν ἐκ . . . . .			1			
στέλλειν ἐκ . . . . .	1					
στρέφειν ἐκ πόδα (1) . . . . .			1			
συνεξαίρειν (1) . . . . .			1			
τρέχειν (2)						
ἐκτρέχειν . . . . .				2		
ὑπαντιάζειν (2) . . . . .	2					
ὑπεκδύεσθαι ἔξω (1) . . . . .					1	
ὑπεκτίθεσθαι (1) . . . . .			1			
ὑπερβάλλειν πόδα (1) . . . . .			1			
φαίνεσθαι (3)						
φαίνεσθαι ἔξω . . . . .			1			
φαίνεσθαι δεῦρο πρὸς . . . . .				1		
φαίνεσθαι πρὸ θυρῶν . . . . .				1		

	AES.	SOPH.	EUR.	ARIST.	MEN.	FRAGS.
φέρειν (66)						
ἐκφέρειν . . . . .		1	5	26	1	11
ἐκφέρειν ἐνδοθεν . . . . .				2		
ἐκφέρειν ἔξω . . . . .			1		1	
ἐκφέρειν θύραζε . . . . .				2		
ἐκφέρειν οἰκοθεῖν . . . . .				1		
ἐκφορά . . . . .						1
ἐκφρεῖν . . . . .				3		
φέρειν ἐκ . . . . .	1	1	1	1		
φέρειν ἐνδοθεν . . . . .				3		
φέρειν ἔξω . . . . .				3		
φέρειν θύραζε . . . . .				1		
φροῦδον (2)						
φροῦδον ἀπὸ δόμων . . . . .			1			
φροῦδον ἐνδοθεν . . . . .				1		
φεύγειν (5)						
φεύγειν δόμων . . . . .			1			
φεύγειν ἐκ . . . . .			1		1	
φεύγειν ἐνδοθεν . . . . .					1	
φεύγειν ἔξω . . . . .			1			
χωρεῖν (8)						
προχωρεῖν ἐκ . . . . .		1				
χωρεῖν ἐκ . . . . .			1			
χωρεῖν ἐκτός . . . . .			1			
χωρεῖν θύραζε . . . . .				1		
χωρεῖν ἐνδοθεν . . . . .				1		
χωρεῖν ἔξω . . . . .			1			
χωρεῖν πρὸς . . . . .		1				
χωρεῖν ἐπ' ἐξόδῳ τῶν ἐνδοθεν . . . . .		1				
ὠθεῖν ἔξω (1) . . . . .				1		

*II. Words and expressions used at the departure of an actor from the scene of action through the door in the back-scene in the Greek dramas*

	AES.	SOPH.	EUR.	ARIST.	MEN.	FRAGS.
ἄγειν (46)						
ἄγειν εἰς . . . . .	1		7	1		1
ἄγειν εἴσω . . . . .				1	1	
ἄγειν εἴσω ἐκποδῶν . . . . .					1	
ἄγειν ἐς . . . . .		1	1	1		
ἄγειν ἔσω . . . . .		1				
ἀπάγειν . . . . .				1		
εἰσάγειν . . . . .	1		3	8	1	3
εἰσάγειν εἴσω . . . . .				1	1	
ἐπαράγειν εἰς . . . . .				1		
ἐπεισάγειν . . . . .						1
κατάγειν εἰς . . . . .			1			
παράγειν εἴσω . . . . .					7	
ἀθροίζειν εἰς (1) . . . . .			1			
αἵρεσθαι ἔσω (1) . . . . .			1			
αἴσσειν (3)						
εἰσαίσσειν εἰς . . . . .				1		
ἐπαίσσειν ἐς . . . . .		1				
παραίσσειν ἐς . . . . .				1		
ἀμείβειν (4)						
ἀμείβειν βαλὼν πυλῶν . . . . .	1					
ἀμείβειν πρόθυρα . . . . .	1					
ἀμείβειν πύλας . . . . .			2			
ἀνακλίνειν εἰς (1) . . . . .						1
ἀπορρίπτειν ἐς (1) . . . . .	1					
ἀποστῆναι ἐκποδῶν (1) . . . . .			1			
ἀφικέσθαι εἰς (1) . . . . .				1		
βαδίζειν (8)						
βαδίζειν . . . . .					4	

	AES.	SOPH.	EUR.	ARIST.	MEN.	FRAGS.
βαδίζειν εἰς . . . . .				1		
βαδίζειν εἴσω . . . . .				1		
βαδίζειν ἐς . . . . .				2		
βαίνειν (27)						
βαίνειν εἰς . . . . .			2			
βαίνειν εἴσω . . . . .			1			
βαίνειν ἐς . . . . .			1			
βαίνειν ἔσω . . . . .			6			
βαίνειν κατ' ἀντιθύρων . . . . .		1				
βαίνειν κεύθος οἴκων . . . . .			1			
βαίνειν ὑποστέγους . . . . .		1				
εἰσβαίνειν . . . . .			6			1
ἐμβαίνειν ἐς . . . . .				2		
ἐπιβαίνειν . . . . .			1			
καταβαίνειν . . . . .				1		
καταβαίνειν εἴσω . . . . .				1		
ὑπερβαίνειν . . . . .			2	1		
διώκειν εἰς δόμους πόδα (1) . . . . .			1			
δοῦναι ἔσωθεν (1) . . . . .	1					
δύειν (4)						
δύειν εἰς . . . . .			1			2
εἰσδύειν ἐς . . . . .				1		
εἰσβιάζεσθαι (1) . . . . .				1		
εἰσδοχαὶ δόμων (1) . . . . .			1			
εἰσέρρειν (3)						
εἰσέρρειν . . . . .				2		
εἰσέρρειν ἐς . . . . .				1		
εἰσθεῖν (1) . . . . .				1		
εἰσκαλαμᾶσθαι (1) . . . . .				1		

	AES.	SOPH.	EUR.	ARIST.	MEN.	FRAGS.
εἰσκυκλεῖν (1) . . . . .				1		
εἰσκυκλεῖν ἐς (1) . . . . .				1		
εἴσοδοι (6) . . . . .	1			5		
εἰσοιχνεῖν (1) . . . . .	1					
εἰσπαίειν (3)						
εἰσπαίειν . . . . .		1				
εἰσπαίειν ἐς . . . . .		1				
ἐπεισπαίειν ἐς . . . . .				1		
εἰσπέτασθαι (1) . . . . .				1		
εἰσπηδᾶν (1) . . . . .					1	
εἰσπλεῖν (1) . . . . .				1		
εἰσφοιτᾶν ἐς (1) . . . . .				1		
ἐλθεῖν (103)						
ἀνελθεῖν . . . . .				1		
ἀπελθεῖν εἴσω . . . . .			1		1	
ἀπελθεῖν εἰς . . . . .			1			
ἀπελθεῖν ἐκποδῶν . . . . .			1			
εἰσελθεῖν . . . . .	1	3	12	13	5	17
εἰσελθεῖν εἰς . . . . .			1		2	
εἰσελθεῖν ἐς . . . . .			1	1		
εἰσελθεῖν ἔσω . . . . .		1				
ἐλθεῖν εἰς . . . . .			7		1	
ἐλθεῖν εἴσω . . . . .		1				
ἐλθεῖν ἐντός . . . . .			1			
ἐλθεῖν ἐς . . . . .	3	1	9	3		
ἐλθεῖν ἔσω . . . . .		1				
ἐπελθεῖν δόμους . . . . .		1				
ἐπελθεῖν εἰς . . . . .				1		
ἐπεισελθεῖν . . . . .			2			
παρελθεῖν δόμους . . . . .			3			
παρελθεῖν δῶμα . . . . .			1			
παρελθεῖν εἴσω . . . . .	1	1		1		
παρελθεῖν ἔσω . . . . .		1				

	AES.	SOPH.	EUR.	ARIST.	MEN.	FRAGS.
συνεισελθεῖν . . . . .			1			
ὑπείσελθεῖν . . . . .					1	
έρματίζειν ἐς οἴκους (1) . . . . .			1			
έρπειν (9)						
ἀφέρπειν . . . . .		2				
έρπειν . . . . .		1				
έρπειν ἄποθεν . . . . .		1				
έρπειν εἴσω . . . . .			1			
έρπειν ἐς . . . . .			2			1
παρέρπειν εἴσω . . . . .				1		
ἐσθορεῖν (1) . . . . .	1					
ἡγεῖσθαι ἐς (1) . . . . .	1					
ἦκειν (7)						
ἦκειν εἰς . . . . .			2	1		
ἦκειν ἐς . . . . .		1	2	1		
ιέναι (10)						
ἀφιέναι ἐς οἴκους . . . . .		1				
ἴεσθαι ἔσω . . . . .			1			
καθιέναι ἄγκυραν ἐν δόμοις . . . . .	1					
καθιέναι εἰς δόμους . . . . .			1			
καθιέναι ἔνδον . . . . .						1
καθιέναι ἐς . . . . .			1			
μεθιέναι . . . . .				3		
μεθιέναι πόδα εἴσω . . . . .			1			
ιέναι (106)						
ἀπιέναι . . . . .		1		2		
ἀπιέναι ἐκποδῶν . . . . .				1		
εἰσιέναι . . . . .		4	8	37	8	9
εἰσιέναι εἰς . . . . .				1	1	1
εἰσιέναι εἴσω . . . . .		1	1	1	1	1
εἰσιέναι ἐς . . . . .			2	1		

	AES.	SOPH.	EUR.	ARIST.	MEN.	FRAGS.
ἰέναι . . . . .		1	1	2		
ἰέναι εἰς . . . . .			5	1		
ἰέναι εἴσω . . . . .		1	2	1	1	
ἰέναι ἐν . . . . .	1					
ἰέναι ἐπὶ . . . . .				1		
ἰέναι ἐς . . . . .	1	1		1		
ἰέναι ἔσω . . . . .		1	1			
ἰέναι οἴκους κατὰ στέγας . . . . .		1				
παρίεναι εἰς . . . . .			1			
παρίεναι ἔσω . . . . .			1			
ἵκειν (3)						
ἵκειν εἰς . . . . .			1			
ἵκειν ἐς . . . . .	1			1		
κομίζειν (10)						
εἰσκομίζειν . . . . .	1					
κομίζουν εἰς . . . . .			4			
κομίζειν εἴσω . . . . .	1	1				
κομίζειν ἐς . . . . .		1				
κομίζειν ἔσω . . . . .		1	1			
κρύπτειν ὑπὸ μέλαθρον (1) . . . . .			1			
κυλίνδειν εἴσω (3) . . . . .			2	1		
λαμβάνειν (17)						
λαμβάνειν εἰς . . . . .			3		1	5
λαμβάνειν εἴσω . . . . .				1	2	
λαμβάνειν ἔνδον . . . . .					2	1
ὑπολαμβάνειν εἴσω . . . . .			1			
ἀναλαμβάνειν ἔνδον . . . . .					1	
μολεῖν (18)						
μολεῖν . . . . .	1		1			
μολεῖν εἰς . . . . .	2	3	1			
μολεῖν εἴσω . . . . .			2			
μολεῖν ἐς . . . . .	1	1	1			
μολεῖν ἔσω . . . . .		2	3			

	AES.	SOPH.	EUR.	ARIST.	MEN.	FRAGS.
νεῖσθαι εἰς στέγος (1) . . . . .			1			
νόστος ἐς δόμους (1) . . . . .		1				
οἷχεσθαι εἰς (1) . . . . .			1			
ὁμαρτεῖν εἰς (2) . . . . .			2			
ὀρμᾶν εἰς (2) . . . . .		1	1			
πέμπειν (13)						
ἀποπέμπειν εἶσω . . . . .					1	
εἰσπέμπειν . . . . .			2		1	
εἰσπέμπειν εἰς . . . . .		2				
πέμπειν εἰς . . . . .			3			
πέμπειν ἐς . . . . .	1					
προπέμπειν εἰς . . . . .				1		
προπέμπειν ἐς . . . . .	1					
ὑπεκπέμπειν ἐς . . . . .			1			
περᾶν (2)						
περᾶν δόμους . . . . .			1			
περᾶν εἶσω . . . . .			1			
πίπτειν (5)						
εἰσπίπτειν . . . . .			1			
εἰσπίπτειν ἐς . . . . .			1			
ἐμπίπτειν . . . . .	1					
ἐμπίπτειν ἐς . . . . .				1		
συνεσπίπτειν . . . . .				1		
ποιεῖν εἶσω (1) . . . . .				1		
πορεύεσθαι (3)						
εἰσπορεύεσθαι οἴκαδε . . . . .			1			
πορεύεσθαι ἐς οἶκους . . . . .		1				
πορεύεσθαι στέγας . . . . .		1				
σπεύδειν (2)						
σπεύδειν εἰς . . . . .			1			
σπεύδειν εἶσω . . . . .			1			



	AES.	SOPH.	EUR.	ARIST.	MEN.	FRAGS.
στείχειν (12)						
ἀποστείχειν εἴσω . . . . .		1				
παραστείχειν δόμους . . . . .		1				
στείχειν εἴσω . . . . .			1			
στείχειν ἔσω . . . . .	1	1	7			
τρέχειν (8)						
εἰστρέχειν . . . . .					1	
εἰστρέχειν εἰς . . . . .					1	
εἰστρέχειν εἴσω . . . . .					1	
παρατρέχειν ἐς . . . . .				1		
μετατρέχειν . . . . .				1		
τρέχειν εἴσω . . . . .				1	1	1
ὑπεκτίθεσθαι εἰς (1)			1			
ὑπερβάλλειν πύλας . . . . .			1			
φέρειν (22)						
ἀποφέρειν . . . . .				1		
εἰσφέρειν . . . . .			1	5	1	6
ἐπιφέρειν δόμοισι . . . . .	1					
φέρειν εἰς . . . . .			3			
φέρειν εἴσω . . . . .				2		
φέρειν ἐς . . . . .			2			
φυγεῖν εἰς (2) . . . . .			1		1	
χωρεῖν (19)						
χωρεῖν εἰς . . . . .		1	5	1		
χωρεῖν εἴσω . . . . .		2	1	2		
χωρεῖν ἐνθαπερ . . . . .		1				
χωρεῖν ἐντός . . . . .			2			
χωρεῖν ἐς . . . . .			2			
χωρεῖν ἔσω . . . . .		2				
ὠθεῖν ἐς τὴν οἰκίαν (1) . . . . .				1		

*III. Words and expressions used at the entrance of an actor upon the scene of action by the parodoi in the Greek drama*

	AES.	SOPH.	EUR.	ARIST.	MEN.
ἄγειν δεῦρο (1) . . . . .			1		
αἰσσεῖν δεῦρο (1) . . . . .		1			
ἀναστρέφειν πάλιν (1) . . . . .					1
βαίνειν (15)					
βαίνειν . . . : . . . . .			1		
βαίνειν ἐν . . . . .		1			
βαίνειν πέλας . . . . .			2		
βαίνειν πλῆσιον . . . . .			1		
βαίνειν πρὸς . . . . .		1			
ἐμβαίνειν . . . . .			1	1	
ἐπιβαίνειν . . . . .			1		
προσβαίνειν . . . . .	1		4	1	
ἐλθεῖν (73)					
ἀνελθεῖν . . . . .				3	
ἀπελθεῖν . . . . .				2	3
εἰσελθεῖν . . . . .				2	
ἐλθεῖν . . . . .	8	2	8		1
ἐλθεῖν ἄσσον . . . . .		1	1		
ἐλθεῖν δεῦρο . . . . .		1			
ἐλθεῖν ἐμποδῶν . . . . .			1		
ἐλθεῖν ἐνθάδε . . . . .			1		
ἐλθεῖν ἐπὶ . . . . .	1			3	
ἐλθεῖν πάλιν . . . . .				1	
ἐλθεῖν ποτί . . . . .			1		
ἐλθεῖν πρὸς . . . . .			3	1	2
προσελθεῖν . . . . .	1	1	1	13	10
προσελθεῖν ἐπὶ . . . . .			1		
ἔλκειν πρὸς (2) . . . . .			2		
ἐξορμίζειν πόδα πέλας (1) . . . . .			1		
ἐπείγεσθαι (2) . . . . .			1	1	
ἔπεσθαι πάρος (1) . . . . .			1		

	AES.	SOPH.	EUR.	ARIST.	MEN.
ἔρπειν (6)		1	2		
προσέρπειν . . . . .	1			2	
ἦκειν (56)					
ἐφήκειν . . . . .		1			
ἦκειν . . . . .	3	1	39		6
ἦκειν ἐπὶ . . . . .	1				
ἦκειν παρά . . . . .				1	
ἦκειν πρὸς . . . . .	1		2	1	
θεῖν (2)					
ἐσθεῖν πρὸς . . . . .				1	
θεῖν ἐπὶ . . . . .				1	
θρώσκειν δόμους (1) . . . . .		1			
ιέναι (9)					
ιέναι δεῦρο . . . . .				1	
ιέναι πρὸς . . . . .				1	
ιέναι ὥς . . . . .				1	
προσιέναι . . . . .	1				5
ικάνειν (3) . . . . .	1	2			
ἵκειν ποτί (1) . . . . .				1	
ικέσθαι (16)					
ἐξικέσθαι . . . . .		1			
ἀφικέσθαι . . . . .	1	2	3		
ἀφικέσθαι ἐπὶ . . . . .				3	
ἀφικέσθαι πρὸς . . . . .			1	1	
ικέσθαι . . . . .	1				
ικέσθαι δεῦρο . . . . .		1			
ικέσθαι ἐπὶ . . . . .	1				
ικέσθαι πρὸς . . . . .				1	
κομίζειν (4) . . . . .		1	3		
λιάζεσθαι πρὸς (1) . . . . .			1		

	AES.	SOPH.	EUR.	ARIST.	MEN.
μολεῖν (11)	1		3		
μολεῖν δεῦρο . . . . .	2	1	2		
μολεῖν ποτί . . . . .			1		
μολεῖν πρὸς . . . . .			1		
ὁδοιπορεῖν (2) . . . . .		2			
ὀμιλεῖν (1) . . . . .			1		
ὀρμᾶν (3)			1		
ὀρμᾶν δεῦρο . . . . .		1			
ὀρμᾶν πρὸς . . . . .			1		
παρεῖναι (9) . . . . .		2	3		4
πελάζειν (3) . . . . .		1	2		
πέμπειν πόδα πρὸς (1) . . . . .			1		
περᾶν (3)					
περᾶν πάρος . . . . .			2		
περᾶν πρὸς . . . . .			1		
πλάθειν (1) . . . . .			1		
πορεύεσθαι (4)		1			
πορεύεσθαι πρὸς . . . . .			3		
προσκεῖσθαι (1) . . . . .				1	
προσνέμειν (1) . . . . .			1		
προσπέτασθαι (1) . . . . .				1	
προσπίπτειν (1) . . . . .		1			
προστρέχειν (5) . . . . .			1	3	1
προτραπέσθαι (1) . . . . .	1				
σπεύδειν πρὸς (2) . . . . .			1	1	
στείχειν (31)					
μεταστείχειν . . . . .			2		
προσστείχειν . . . . .		3			

	AES.	SOPH.	EUR.	ARIST.	MEN.
στείχειν . . . . .	2		16		
στείχειν ἄσσον . . . . .		1			
στείχειν ἐπὶ . . . . .			1		
στείχειν κατὰ . . . . .			1		
στείχειν πρὸς . . . . .		2	3		
στέλλειν (2) . . . . .			1		
στέλλειν πάλιν . . . . .	1				
φέρειν πρὸς (1) . . . . .					1
φοιτᾶν (1) . . . . .			1		
χρίμπτειν (1) . . . . .			1		
χωρεῖν (12)					
παραχωρεῖν . . . . .				1	
χωρεῖν . . . . .		2	2	3	
χωρεῖν ἐπὶ . . . . .			1		
χωρεῖν παρὰ τὴν εἴσοδον . . . . .				1	
χωρεῖν πρό . . . . .		1			
χωρεῖν πρὸς . . . . .			1		

*IV. Words and expressions used at the departure of an actor from the scene of action by the parodoi in the Greek dramas*

	AES.	SOPH.	EUR.	ARIST.	MEN.
ἄγειν (19) .....		4			
ἄγειν ἀπό.....			2		
ἀπάγειν .....		7		5	
ὑπάγειν.....				1	
αἰσσειν (1).....		1			
ἀπαίρειν (2).....			2		
ἀπαλλάσσειν (5) .....	1	1	2	1	
ἀποδρᾶναι (1) .....				1	
ἀπολιβάζειν (1) .....				1	
ἀπολιτραγίζειν ἀπό (1) .....				1	
ἀποπατεῖν (1) .....				1	
ἀποπέτασθαι (2) .....				2	
ἀποσοβεῖν (2).....				2	
ἀποσπᾶν (1) .....		1			
ἀποστρέφειν (1) .....		1			
ἀφήκειν (2).....				2	
ἄψορρος (3) .....		3			
βαίνειν (6)					
ἀποβαίνειν .....		2			
βαίνειν .....	1	2			
προβαίνειν .....				1	
διώκειν (2)					
ἀποδιώκειν ἀπό.....				1	
διώκειν ἀποπρό .....			1		
εἰλίσσειν πόδα ἀπό (1) .....			1		
ἐλαύνειν (2) .....	1	1			
ἐλθεῖν (34)					
ἀπελθεῖν .....		1	7	7	7

	AES.	SOPH.	EUR.	ARIST.	MEN.
ἀπελθεῖν ἀπό . . . . .				1	
ἐλθεῖν . . . . .		3	7		1
ἔλκειν (2)			1		
ἀφέλκειν . . . . .		1			
ἐπιστρέφειν (1) . . . . .	1				
ἔρπειν (7)					
ἀφέρπειν . . . . .		1			
ἔρπειν . . . . .		2	2		
ἔρπειν ἀπό . . . . .					1
ἔρπειν ἐνθένδε . . . . .		1			
ἔρρειν (5)					
ἀπέρρειν . . . . .				1	
ἔρρειν . . . . .			1	1	
ἔρρειν ἀπό . . . . .			1	1	
ιέναι (89)					
ἀπιέναι . . . . .	2	8	5	24	8
ἐξιέναι . . . . .		1			
ιέναι . . . . .	6	6	23	1	2
ιέναι ἐνθένδε . . . . .				1	
ιέναι θύραζε . . . . .				1	
προιέναι . . . . .				1	
ιέναι (6)					
ἀφιέναι . . . . .		1			2
μεθιέναι . . . . .		1	2		
ιστάναι (5)					
ἀποστήναι . . . . .		1	1		
ἀποστήναι χωρίς . . . . .			1		
μεθιστάναι . . . . .		2			
κίειν (1) . . . . .	1				
κομίζειν (2) . . . . .	1		1		

	AES.	SOPH.	EUR.	ARIST.	MEN.
λείπειν (4) . . . . .	1		2	1	
μολεῖν (3) . . . . .	1		2		
οἷχεσθαι (6) . . . . .	2		2	2	
ὄρμαῖν (3)	1	1			
ἀφορμαῖν . . . . .			1		
ὄρνυσθαι (1) . . . . .	1				
πέμπειν (1) . . . . .		1			
πορεύεσθαι (7) . . . . .		3	4		
στείχειν (29) . . . . .	3	6	20		
στέλλειν (1) . . . . .	1				
σεύεσθαι (2) . . . . .		2			
τρέχειν ἀπό (3) . . . . .				3	
ὑπαποκινεῖν (2) . . . . .				2	
φέρειν (7)					
ἀπόφέρειν . . . . .				4	
ἀποφέρειν ἀπό . . . . .				1	
φέρειν . . . . .	1				
φέρειν ἀπό . . . . .			1		
χωρεῖν (23)					
ἀναχωρεῖν ἐς τοῦπισθεν . . . . .				1	
ἀποχωρεῖν . . . . .				1	
χωρεῖν . . . . .	1	5	14		
χωρεῖν ἀπό . . . . .			1		



*V. Words and expressions used at the entrance of an actor upon the scene of action through the door in the back-scene in the Roman drama*

	PLAUT.	TER.	SEN.	FRAGS.
ablegare foras (1) .....	1			
adesse (3) .....	1	2		
aedificare ex aedibus (1) .....	1			
amovere (1) .....	1			
arcessere (hinc) (4) .....	4			
arcessere intus (1) .....	1			
cedere (7) .....	1			
abscedere ab aedibus .....	1			
accedere huc .....		1		
concedere ex aedibus .....		1		
incedere .....	1			
procedere foras .....	1			
procedere huc .....		1		
dare (2)				
dare exinde se .....	1			
dare se praecipitem .....		1		
deligere ex aedibus (1) .....	1			
deponere foris				1
ducere (45)				
abducere (hinc, huc) .....	4	6		
abducere ex aedibus .....	2			
abducere se ab .....	2	1		
adducere (huc) .....	5	2		
adducere ex aedibus .....	1			
deducere .....	1			
ducere .....	1			
educere .....	3			
educere foras .....	4	1		
educere se foras .....		1		

	PLAUT.	TER.	SEN.	FRAGS.
producere ante aedes foras . . . . .	1			
producere huc . . . . .	2			
producere intus . . . . .	1			
seducere ab aedibus . . . . .	1			
seducere huc foras . . . . .	1	1		1
seducere se illum . . . . .		1		
subducere ab aedibus . . . . .				1
subterducere se istinc . . . . .	1			
edere (2)				
edere foras . . . . .	1			
edere se ex aedibus foras . . . . .	1			
esse extra limen (1) . . . . .		1		
gredi (60)				
agere progredi . . . . .	1			
egredi (hinc, huc) . . . . .	12	11		1
egredi a se foras . . . . .		1		
egredi abs (ab, a) . . . . .		2		
egredi abs intus . . . . .	1			
egredi domo . . . . .	1	1		
egredi domo foras . . . . .	1			
egredi ex aedibus . . . . .	1			
egredi foras . . . . .	11	3		
egredi foras e fano . . . . .	1			
egredi inde huc foras . . . . .		1		
egredi intus . . . . .	2			
progredi . . . . .	5			
progredi foras . . . . .	3			
progredi foras intus . . . . .	1			
eicere (7)		4		
eicere domo . . . . .	1			
eicere foras . . . . .	1			
eicere foras aedibus . . . . .	1			

	PLAUT.	TER.	SEN.	FRAGS.
elicere hinc foras (1) .....	1			
prolicere huc (1) .....	1			
eliminare (2)				
eliminare extra aedibus .....				1
eliminare se .....				1
evomere (1) .....	1			
excire (3)				
excire ante aedes .....	1			
excire foras .....	2			
excitare foras (1) .....				1
exambulare hinc foras (1) .....	1			
exigere (2)				
exigere abs se .....	1			
exigere foras .....	1			
exportare foras (1) .....	1			
exsilire foras (2) .....	2			
prosilire (1) .....		1		
exsuscitare huc (1) .....	1			
extrare limen (1) .....				1
exturbare (4)				
exturbare aedibus .....	1			
exturbare ex aedibus .....	2			
exturbare foras .....	1			
ferre (41)				
adferre .....	6			
adferre a se .....	1			
ecferre domo a se .....	1			
auferre a se .....	1			

	PLAUT.	TER.	SEN.	FRAGS.
auferre hinc .....	1	1		
conferre se in pedes .....	1			
deferre .....	1			
deferre ad se .....	1			
ecferre (huc) .....	4			
ecferre domo .....		1		1
ecferre ex .....	1			
ecferre extra aedes .....		1		
ecferre foras .....	2			
ecferre gressum thalamis .....			1	
ecferre (huc) intus .....	4	1		
ecferre intus foras .....	1			
ecferre pedem aedibus .....	1			
ecferre pedem domo .....				1
ecferre tectis gradus .....			1	
ferre foras .....	2			
ferre huc .....	1			
proferre intus foras .....	1			
referre ab aedibus .....	1			
transferre .....		1		
transferre a se .....		1		
fugare e fano (1) .....	1			
fugere (4)				
effugere .....	1			
effugere foras .....	1	1		
fugere ex domo .....	1			
harpagare intus (1) .....	1			
ire (181)				
abire (hinc) .....	9	5		
abire abs se .....	3	1		
abire domo .....	3	1		
abire foras .....	3	1		

	PLAUT.	TER.	SEN.	FRAGS.
adire huc.....	1			
agere ire foras.....	1			
exire (hinc, huc).....	49	19		1
exire abs, (ab, a).....		3		
exire ab foras.....		1		
exire domo.....	3			
exire ex.....	2			
exire ex aedibus.....	2			
exire ex culina foras.....	1			
exire foras (huc).....	18	7		1
exire inde huc.....	1			
exire intus.....	5			
ire (hinc).....	2	2		
ire foras.....	12			
ire foras ante ostium et ianuam.....	1			
ire prae.....	1			
prodire (huc).....	4	5		
prodire foras.....	1			
prodire huc ante aedes.....	1			
prodire in publicum.....	1			
prodire intus.....	1			
redire.....	3	2		
transire (huc).....	5			
transire domum.....	1			
labi foras (1).....	1			
linquere aulam (1).....			1	
migrare (6)				
emigrare (hinc).....	3			
emigrare aedibus.....				1
emigrare ex aedibus.....	1			
migrare e fano foras.....	1			
mittere (9)				
amittere.....	1			
emittere.....	3			

	PLAUT.	TER.	SEN.	FRAGS.
mittere domo .....	1			
mittere foras .....	1			
mittere huc .....	2			
permittere domum .....	1			
pellere foras (1) .....		1		
penetrare se foras ex aedibus .....	1			
proficisci foras (1) .....	1			
promere (1) .....	1			
properare ab ea (1) .....		1		
prospectare (1) .....	1			
protrahere (1) .....	1			
provisere (3) .....	1	2		
quati foras (1) .....		1		
reperere (10)				
abripere domi .....		1		
abripere se foras .....	1			
corripere inde .....		1		
eripere foris .....	1			
proripere foras se ex aedibus .....	1			
proripere huc .....	1			
rapere ex aedibus .....	1			
rapere foras .....	1			
rapere tectis pedem .....			1	
subripere se .....	1			
recipere (2)				
recipere se a pabulo .....	1			
recipere se e fano .....	1			
sequi (4)				
prosequi foras .....	1			
sequi (hinc) .....	2	1		
subreperere huc se (1) .....	1			

	PLAUT.	TER.	SEN.	FRAGS.
tollere (2)				
extollere domo pedem . . . . .	1			
tollere extra limen pedes . . . . .	1			
trudere (16)				
extrudere . . . . .	2	1		
extrudere aedibus . . . . .	2			
extrudere domo . . . . .	1			
extrudere ex aedibus . . . . .	2			
extrudere foras . . . . .	6	1		
trudere hinc foras . . . . .	1			
venire (17)				
advenire . . . . .	7	2		
convenire . . . . .		1		
venire (huc) . . . . .	6	1		
vocare (36)				
evocare (huc) . . . . .	11	3		
evocare (huc) ante aedes . . . . .	2			
evocare ante ostium . . . . .	1			
evocare foras (hinc) . . . . .	9	2		
evocare intus . . . . .	2			
evocare intus foras . . . . .	2			
provocare . . . . .	2			
sevocare e senatu . . . . .	1			
vocare inde . . . . .	1			
vorti (3)				
devorti a se . . . . .	1			
evorti aedibus . . . . .	1			
revorti . . . . .	1			

*VI. Words and expressions used at the departure of an actor from the scene of action through the door in the back-scene in the Roman drama*

	PLAUT.	TER.	SEN.	FRAGS.
adspicere intro (1) .....		1		
inspicere intro (1) .....	1			
agere (9)				
agere .....	3	2		
agere se hinc .....		1		
agere se hinc domum .....	2			
agere se in aedem .....	1			
allicere ad se (1) .....	1			
inlicere ad se (1) .....	1			
inlicere intro (1) .....	1			
ambulare (3)				
ambulare .....	2			
ambulare intro .....	1			
amoliri (3)				
amoliri .....	2			
amoliri hinc intro .....	1			
amovere se hinc (2) .....	2			
arcessere (6)				
arcessere .....	2			
arcessere ad se .....	1	1		
arcessere in .....	2			
capere (19)				
accipere ad se .....	1			
accipere apud se .....	1			
accipere intro .....	2			
capessere domum .....	1			



	PLAUT.	TER.	SEN.	FRAGS.
receptare ad se . . . . .		1		
recipere ad se . . . . .	2			
recipere domum se . . . . .	1	1		
recipere se ad . . . . .	4			
recipere se ad domum . . . . .	1			
recipere se in aedes . . . . .		1		
recipere se in tectum . . . . .	1			
recipere se intro . . . . .		1		
recipere tecto . . . . .	1			
cedere (12)				
abscedere (hinc) . . . . .	3			
abscedere hinc intro . . . . .	1			
accedere . . . . .		1		
accedere intro ad . . . . .		1		
concedere hinc domum . . . . .		1		
concedere (hinc) intro . . . . .	2	1		
decedere . . . . .	1			
incedere domum . . . . .	1			
cogere intro (1) . . . . .	1			
conicere se intro (1) . . . . .		1		
conlabi in (1) . . . . .	1			
correperere in (1) . . . . .	1			
currere (11)				
currere . . . . .	2			
accurrere huc ad . . . . .	1			
currere ad . . . . .		1		
currere intro . . . . .	3			
cursare ad . . . . .		1		
transcurrere . . . . .	1			
transcurrere ad se . . . . .	1			
transcurrere ad se domum . . . . .	1			
dare se in domum (1) . . . . .		1		
detrudere huc ad (1) . . . . .	1			

	PLAUT.	TER.	SEN.	FRAGS.
ducere (89)				
abducere (hinc) . . . . .	2			
abducere ad se . . . . .	1			
abducere ad se domum . . . . .		1		
abducere domum . . . . .	3	1		
abducere intro . . . . .	10	1		1
adducere . . . . .	1	1		
adducere ad se . . . . .	1	2		
adducere in aedes . . . . .	2			
adducere intro in aedes . . . . .	1			
deducere ad . . . . .		2		
deducere domum . . . . .		1		
deducere in aedes ad se domum . . . . .	1			
deducere in cubiculum domum . . . . .		1		
deducere in domum . . . . .		1		
deducere intro . . . . .	2			
ducere . . . . .	5	1		
ducere ad . . . . .		6		
ducere domum . . . . .	9	5		
ducere in aedem . . . . .	1			
ducere intro . . . . .	9			
ducere intro ad domum . . . . .	1	1		
introducere . . . . .	1	2		
reducere . . . . .		6		
reducere ad . . . . .	2			
reducere domum . . . . .	1			
transducere . . . . .		1		
transducere ad . . . . .		2		
ferre (37)				
adferre . . . . .	3			
adferre domum . . . . .	1			
adferre se intro ad . . . . .	1			
aufferre . . . . .	2	1		1
aufferre domum ad se . . . . .	1			
conferre ad . . . . .	1			

	PLAUT.	TER.	SEN.	FRAGS.
deferre .....		1		
deferre ad se .....	2			
deferre in aedes .....	1			
ferre .....	2			
ferre gressus in penates .....			1	
ferre intra limen .....	1			
ferre intro .....	2			
ferre pedem in aedes intro .....	2			
ferre pedem intro .....	3			
inferre gressum thalamis .....			1	
inferre pedem .....	1			
inferre pedem in aedes .....	1			
referre ad .....	1			
referre domum .....	1			
referre gradum in penates .....			1	
referre intro pedem .....	1			
transferre huc .....		2		
transferre huc ad se .....	3			
festinare apud se (1) .....	1			
fugere (11)				
confugere (hinc) .....	1	1		
confugere ad se domum .....		1		
fugere .....	3	1		
fugere domum .....	1			
fugere intro .....	2	1		
immergere (2)				
immergere se in contionem .....	1			
immergere se in ganeum .....	1			
imbitere domum (1) .....	1			
ingredi (1) .....				1
inruere se in aedes (2) .....		2		

	PLAUT.	TER.	SEN.	FRAGS.
intrare (3)				
intrare intra limen.....	1			
intrare limen.....	1			1
ire (495)				
abire hinc.....	77	17		
abire (hinc) ad se.....	3			
abire (hinc) domum.....	7	3		
abire (hinc) intro.....	56	9		1
abire intro ad se.....	2			
abire intro ad se domum.....	1	1		
abire visere.....		1		
adire se.....	1			
introire.....	3			
introire domum.....	1			
ire (hac, hinc).....	83	20		
ire ad.....	10	7		
ire ad se domum.....	1			
ire domi.....	1			
ire (hinc) domum.....	16	2		
ire in aedem.....	1			
ire (hac) intro (intus).....	90	33		
ire intro ad se.....	4			
ire intro domum.....	1			
ire intro domum ad se.....	1			
ire intro in aedes.....	2	1		
ire intro in domum.....	1			
redire.....	1	4		
redire ad.....		2		
redire ad se domum.....		1		
redire domum.....	7	3		
redire intro.....	7			
transire (huc).....	5			
transire ad.....	1			
transire ad se.....	4			
transire ad se in domum.....		1		
transire domum.....	2			

	PLAUT.	TER.	SEN.	FRAGS.
migrare (2)				
immigrare . . . . .	1			
remigrare domum . . . . .	1			
mittere (33)				
admittere . . . . .		1		
admittere ad se . . . . .	1	2		
admittere intro . . . . .		2		
amittere intro . . . . .		1		
immittere . . . . .	1			
intromittere . . . . .	8			
intromittere domum . . . . .	1			
intro mittere in aedibus . . . . .	1			
mittere . . . . .	2			
mittere ad . . . . .	2	1		
mittere in aedes . . . . .	1			
mittere intro . . . . .	4	1		
mittere intro domum . . . . .	1			
mittere intro in aedes . . . . .	2			
mittere intro in aedibus . . . . .	1			
penetrare (5)				
penetrare intra aedes pedem . . . . .	1			
penetrare pedem intra portam . . . . .	1			
penetrare se . . . . .	1			
penetrare se in palaestram . . . . .	1			
penetrare tecta gradu . . . . .			1	
pergere (5)				
pergere ad . . . . .	1	2		
pergere in aedibus . . . . .	1			
pergere ire domum . . . . .		1		
portare ad (1) . . . . .		1		

	PLAUT.	TER.	SEN.	FRAGS.
properare (9)				
adproperare .....	1			
properare .....	3	1		
properare ad .....		1		
properare domum .....	2			
properare ire intro .....	1			
rapere (12)				
abripere intro .....	1	1		
corripere ad .....		1		
corripere intro .....		1		
corripere se .....	1			
corripere se in .....	1			
rapere intro .....		1		
rapere se .....		3		
rapere se domum .....	1			
subripere se .....	1			
remeare intro (1) .....	1			
revehere domum (2) .....	2			
revidere ad (1) .....	1			
rumpere (4)				
rumpere intro .....	1			
rumpere intro in aedes .....	1			
rumpere intro in aedibus .....	1			
rumpere intro in fanum .....	1			
sequi (84)				
consequi .....		2		
persequi .....	1			
persequi intro .....	1			
sequi (hac) .....	45	8		
sequi (hac) intro (intus) .....	16	8		1
subsequi intro .....	1			
tollere hinc (1) .....	1			

	PLAUT.	TER.	SEN.	FRAGS.
venire (47)				
advenire . . . . .	2	2		
advenire ad aedes . . . . .	1			
advenire ad se . . . . .	2			
advenire ad se domum . . . . .	1			
advenire domi . . . . .	1			
advenire domum . . . . .	1			
advenire in domum . . . . .	1			
advenire intro . . . . .	3	1		
convenire . . . . .	4	2		
convenire se domi . . . . .	1			
convenire se domum . . . . .	1			
devenire domum ad . . . . .	2			
venire . . . . .	6	1		
venire ad . . . . .	4	2		
venire ad se . . . . .	1			
venire ad se domum . . . . .		1		
venire domum . . . . .	1			
venire in aedem . . . . .	1			
venire intro . . . . .	2			
venire intro ad se . . . . .	1	1		
revenire domum . . . . .	1			
visere (23)				
invisere ad . . . . .	1			
invisere domum . . . . .	2			
invisere intro ad se domum . . . . .	1			
visere . . . . .	3	8		
visere ad . . . . .		1		
visere ad se intro . . . . .	1			
visere intro . . . . .	2			
visere domum . . . . .		1		
intervisere . . . . .		1		
intervisere domum . . . . .	2			
revocare (2) . . . . .		1		
revocare intro . . . . .	1			

	PLAUT.	TER.	SEN.	FRAGS.
vorti (10) .....				
devorti .....	1			
devorti ad me .....	1			
devorti domum .....		1		
devorti intro domum .....	1			
revorti .....	1			
revorti domum .....		2		
revorti intro .....	2	1		



*VII. Words and expressions used at the entrance of an actor upon the scene of action by the side-entrances in the Roman drama*<sup>68</sup>

	PLAUT.	TER.		PLAUT.	TER.
adportare (4).....	2		deducere.....		1
adportare domum.....	1		ducere (huc) .....	7	1
adportare huc adventum	1		ducere ad.....	1	
			reducere.....	2	
advehere huc (2) .....	2				
agere (2)			esse (58)		
agere huc.....	1		adesse (hic, eccum)....	25	20
adigere horsum.....		1	adesse ante aedes hic ...	1	
			adesse eccum ipsum		
apparere domi (1).....		1	obviam.....		1
arcessere (huc) (11).....	10	1	adesse hinc ab laeva		
contendere cursum huc (1).		1	aut dextra.....	1	
			esse (hic, iam).....	10	
cedere (28)			ferre (41)		
accedere.....		1	adferre (huc).....	22	3
incedere (huc) .....	23	1	adferre ad .....	1	
incedere advorsum .....	1		deferre (huc) .....	4	
incedere domum .....	1		ferre ad .....	1	
procedere huc .....	1		ferre huc pedem.....		1
			offere se .....		1
currere (15)			referre (huc) .....	6	
currere (huc) .....	5	1	referre ad se pedem....	1	
currere domum .....	1		proferre ad.....	1	
currere huc in.....	1				
occurrere .....	1		ingredi in plateam (1)....	1	
praecurrere huc.....	3				
recurrere huc.....	1	1	ire (103)		
recursare .....	1		adire (huc).....	3	
			ire (huc, eccum).....	10	4
ducere (53)			praeterire.....	1	
adducere (huc).....	31	8	prodire huc .....	1	
adducere ad.....	1		redire (huc).....	54	19
conducere huc domum ..	1		redire domum .....	10	1

<sup>68</sup>Seneca and the fragments have none.

	PLAUT.	TER.		PLAUT.	TER.
mittere (13)			consequi . . . . .		1
mittere (huc) . . . . .	8		sequi (hac) . . . . .	6	1
praemittere . . . . .	1		subsequi . . . . .	1	
praemittere domum . . .	2				
remittere . . . . .	2		venire (305)		
ostendere inde se (1) . . .		1	advenire (huc) . . . . .	108	16
pergere (2)			advenire ad . . . . .	1	
pergere attat eccum			advenire ad domum . . .	1	
horsum . . . . .		1	advenire domi . . . . .	2	
pergere huc . . . . .		1	advenire domum . . . . .	5	
properare (4) . . . . .	1	1	intervenire . . . . .		1
properare domum . . . . .	1		provenire . . . . .	1	
properare venire . . . . .		1	revenire (huc) . . . . .	7	
rebitere huc (3) . . . . .	3		subvenire . . . . .	1	
redibitere (1) . . . . .	1		venire (huc, hac) . . . . .	117	30
recipere (16)			venire ad . . . . .	6	
recipere (huc) . . . . .	4		venire advorsum . . . . .	7	
recipere se domum . . . .	9		venire hinc ab dextra . .		1
recipere se huc . . . . .		2	venire obviam . . . . .	1	
recipere se huc rursum . .	1		visere (7)		
redambulare (1) . . . . .	1		intervisere . . . . .	1	
remeare (1) . . . . .	1		provisere . . . . .		1
renuntiare (2)			revisere . . . . .	1	2
renuntiare domum . . . . .	1		visere . . . . .	2	
renuntiare huc . . . . .		1	vocare (huc) (2) . . . . .	2	
sequi (9)			vorti (15)		
			antevorti . . . . .		1
			convorti se domum . . . .	1	1
			revorti (huc) . . . . .	6	4
			revorti ad . . . . .	2	

*VIII. Words and expressions used at the departure of an actor from the scene of action by the side-entrances in the Roman drama*<sup>69</sup>

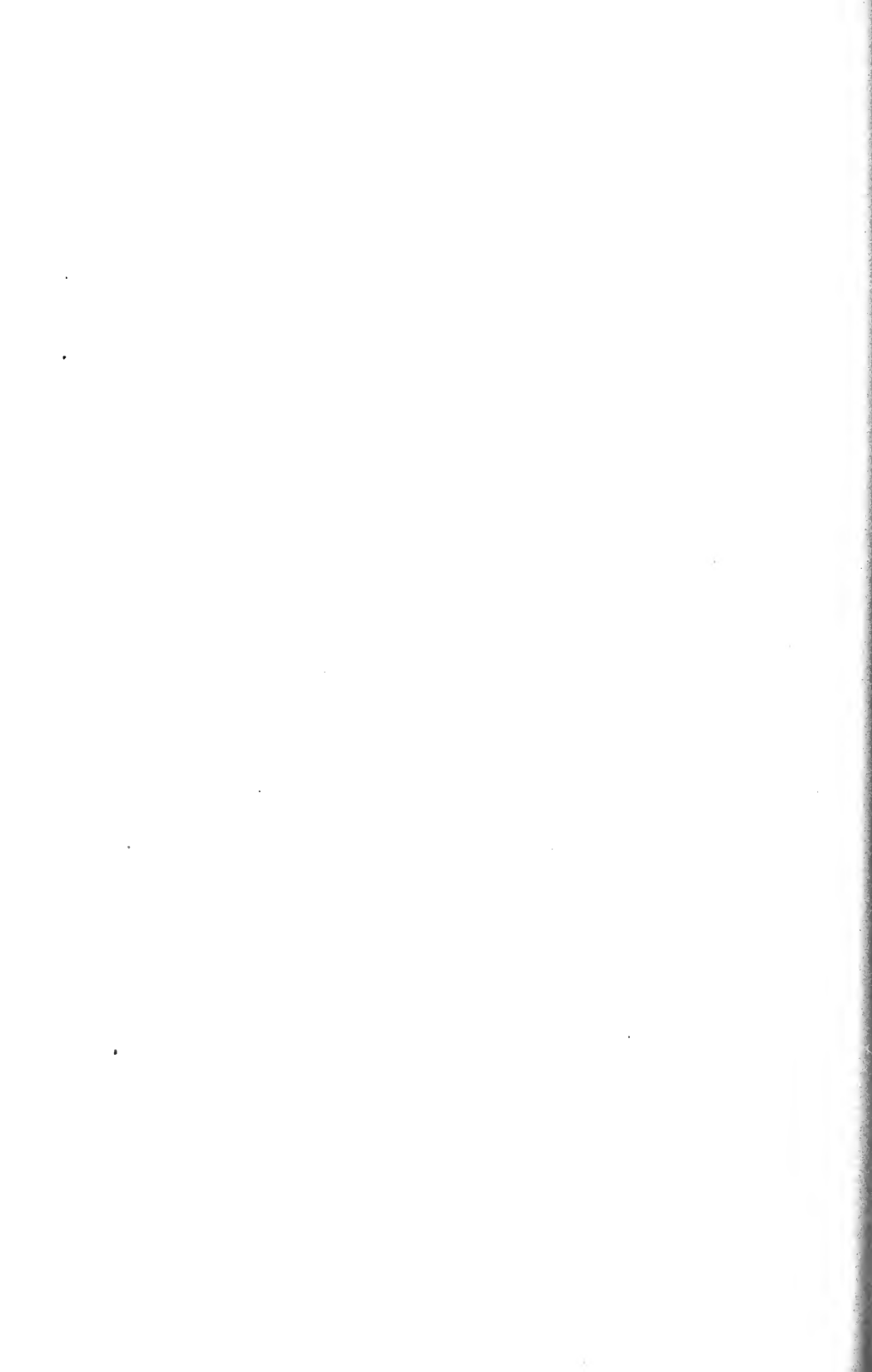
	PLAUT.	TER.		PLAUT.	TER.
ablegare hinc (1)		1	recurrere . . . . .	2	
absterrere (1) . . . . .	1		transcurrere . . . . .	1	1
agere (5)			ducere (40)		
abigere . . . . .		1	abducere (hinc)	26	4
abigere ab aedibus . . . . .	1		deducere . . . . .	1	
agere se . . . . .	3		ducere (hinc) . . . . .	4	
ambulare (13) . . . . .	13		ducere ab aedibus . . . . .	1	
amoliri se hinc (2) . . . . .	2		educere . . . . .	1	
amovere (5)			reducere . . . . .	2	
amovere (hinc) . . . . .	2	1	subducere hinc . . . . .	1	
amovere a foribus . . . . .	2		esse (2)		
arcessere (1) . . . . .		1	abesse ab domo . . . . .	1	
asportare hinc (1) . . . . .	1		adesse hic non . . . . .	1	
avehere (hinc) (6) . . . . .	4	2	detrudere (1) . . . . .	1	
bitere (4)			extrudere hinc (2) . . . . .		2
bitere . . . . .	2		facessere hinc (1) . . . . .	1	
abitere . . . . .	2		ferre (20)		
cedere (14)			auferre hinc . . . . .	11	2
abscedere (hinc) . . . . .	12		deferre . . . . .	1	
procedere . . . . .	1		differre . . . . .	1	
recedere . . . . .	1		ferre . . . . .	5	
conicere se hinc in pedes			fugere (24)		
(1) . . . . .		1	aufugere (hinc) . . . . .	3	
reicere foribus (1) . . . . .	1		effugere . . . . .	1	
currere (14)			fugere (hinc) . . . . .	14	3
currere . . . . .	3	4	fugere ab aedibus . . . . .	1	
percurrere . . . . .		1	fugere ab domo . . . . .		1
praecurrere . . . . .	2		fugere domo . . . . .	1	

<sup>69</sup> Seneca and the fragments have none.

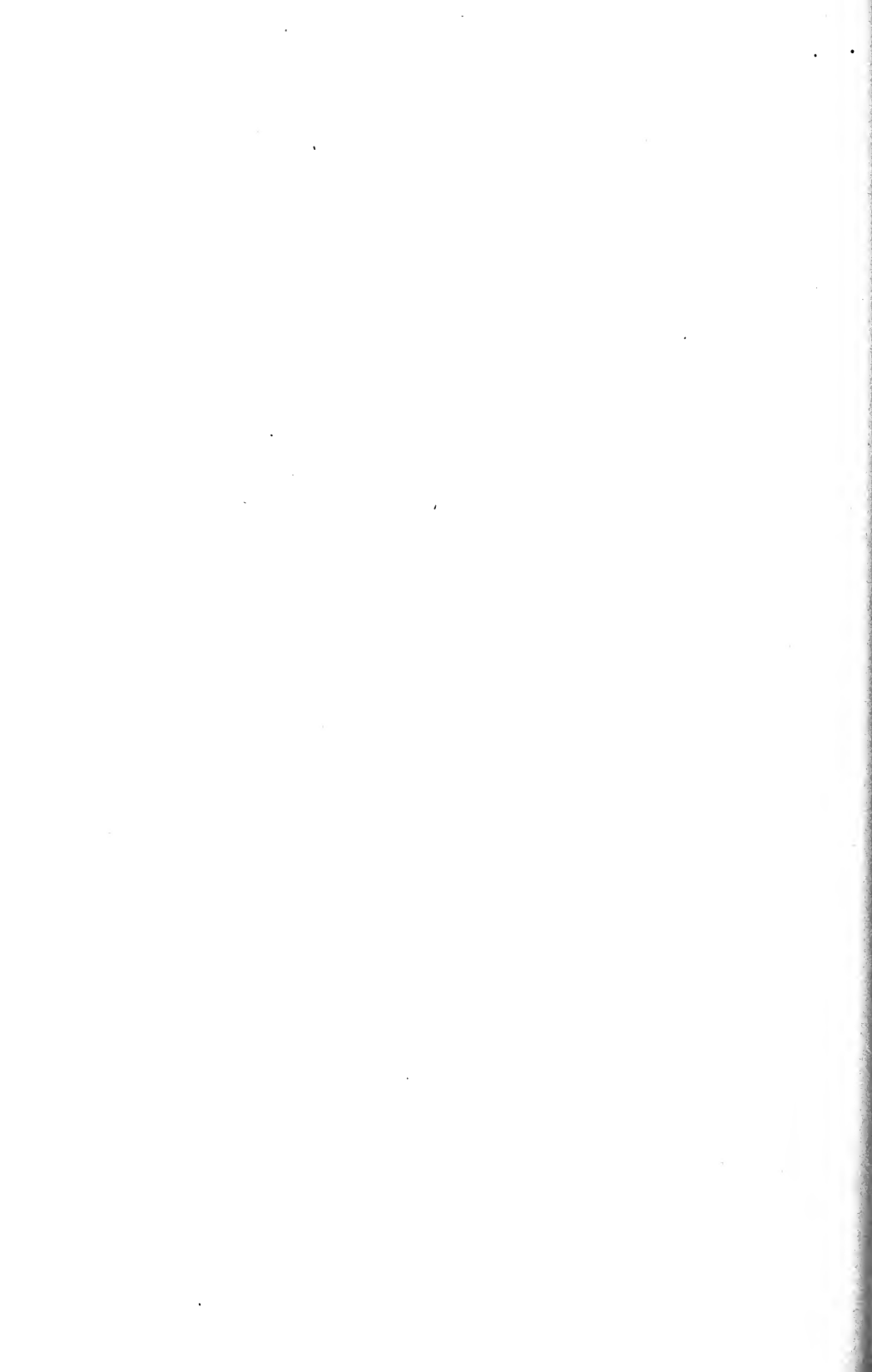
	PLAUT.	TER.		PLAUT.	TER.
grassari (1) . . . . .	1		properare (10) . . . . .	6	4
instare hac an illac iter (1) . . . . .	1				
ire (423)			quaerere (2) . . . . .		1
abire (hinc, hac) . . . . .	190	35	requaerere . . . . .		1
abire ab . . . . .	2	1	rapere (12)		
abire ab aedibus . . . . .	3		abripere (hinc) . . . . .	2	2
abire ab domo . . . . .	1		deripere . . . . .	2	
abire domo . . . . .		1	eripere . . . . .		1
abire deambulare . . . . .		1	rapere (hinc) . . . . .	5	
abire prae . . . . .	1	1			
exire hinc . . . . .		1	recipere se (1) . . . . .	1	
ire (hinc, hac) . . . . .	150	28	relinquere (2) . . . . .	1	1
ire prae . . . . .	2		renuntiare (1) . . . . .		1
praeterire hac . . . . .	1		revorti (1) . . . . .	1	
prodire . . . . .	1				
redire . . . . .	1		sequi (40)		
transire . . . . .	3		adsequi . . . . .	1	
migrare hinc (1) . . . . .	1		persequi hac . . . . .	1	
mittere (35)			sequi (hac) . . . . .	36	1
amittere (hinc) . . . . .	8		subsequi . . . . .	1	
dimittere . . . . .		1			
mittere (hinc) . . . . .	23	2	trahere (3)		
remittere . . . . .	1		abstrahere hinc . . . . .	1	1
pellere (3)			trahere hinc . . . . .	1	
aspellere . . . . .	1		venire (11)		
pellere a foribus . . . . .	1		advenire . . . . .	2	
repellere foribus . . . . .	1		convenire . . . . .	1	5
pergere (12) . . . . .	10	2	devenire . . . . .	1	
petere (3) . . . . .	2	1	venire . . . . .	2	
proficisci (hinc) (5) . . . . .	3	2	visere (5)		
prohibere (2)			invisere . . . . .	1	
prohibere domo . . . . .	1		visere . . . . .	3	1
prohibere hinc . . . . .	1				

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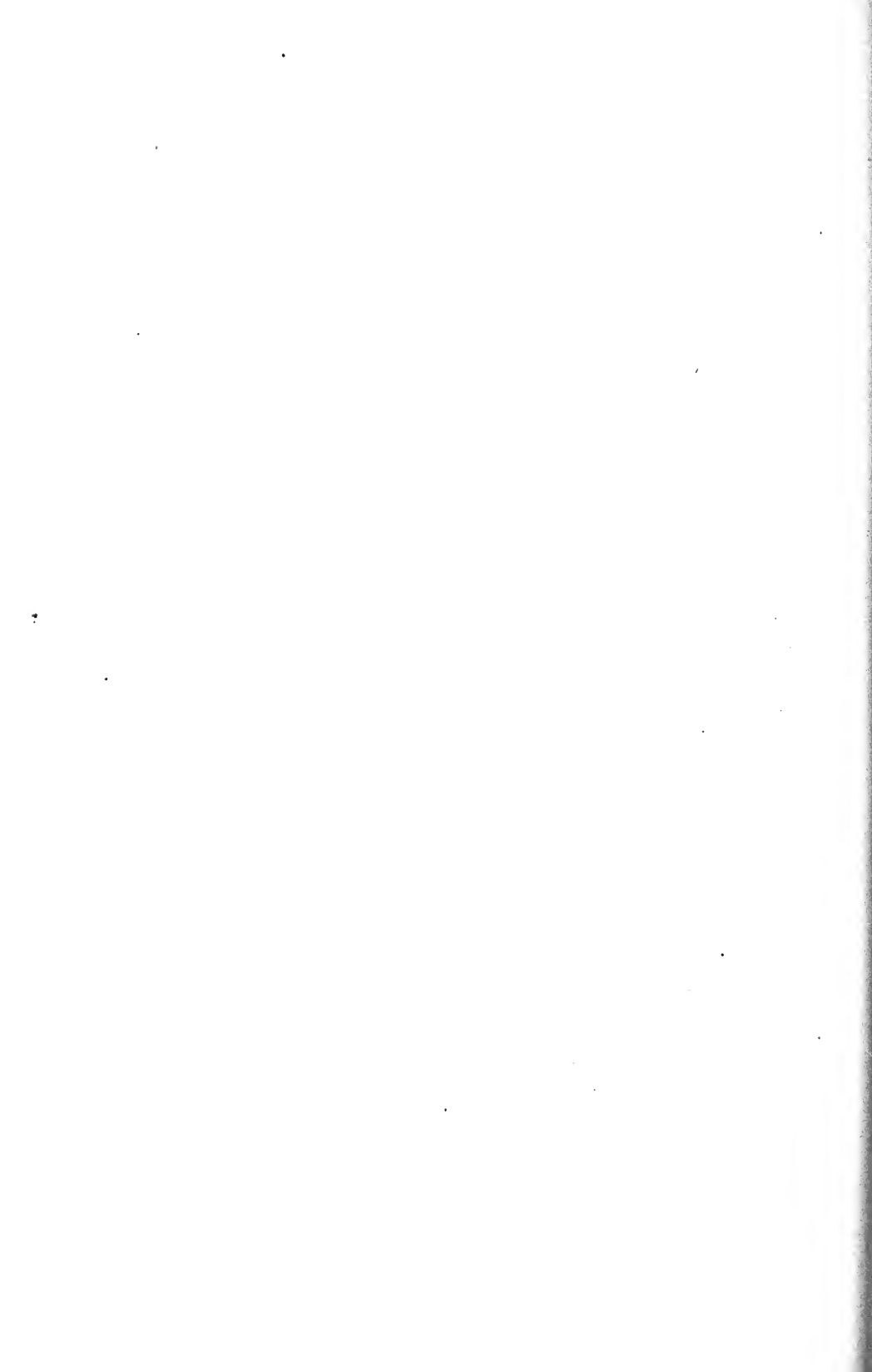


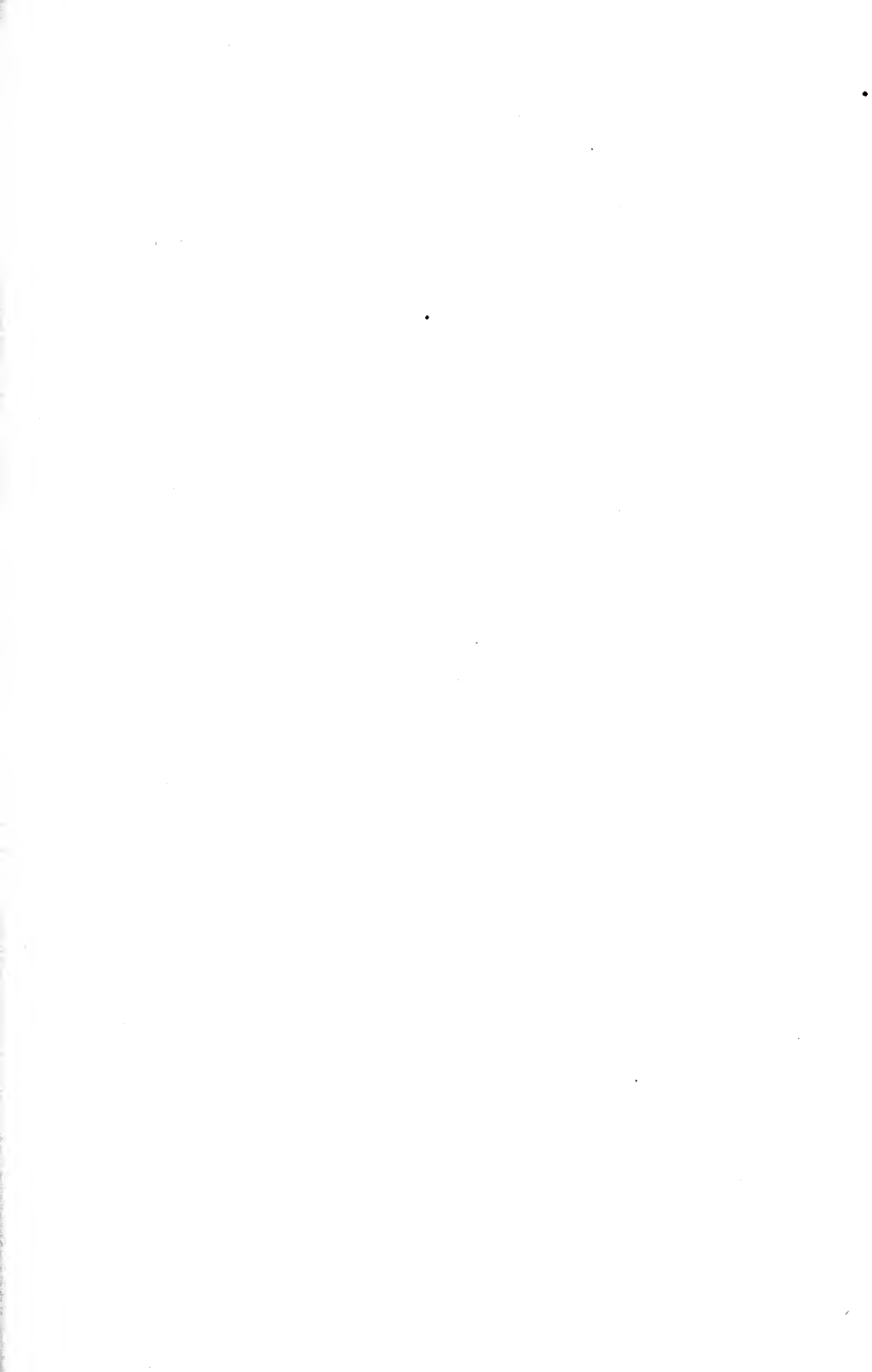


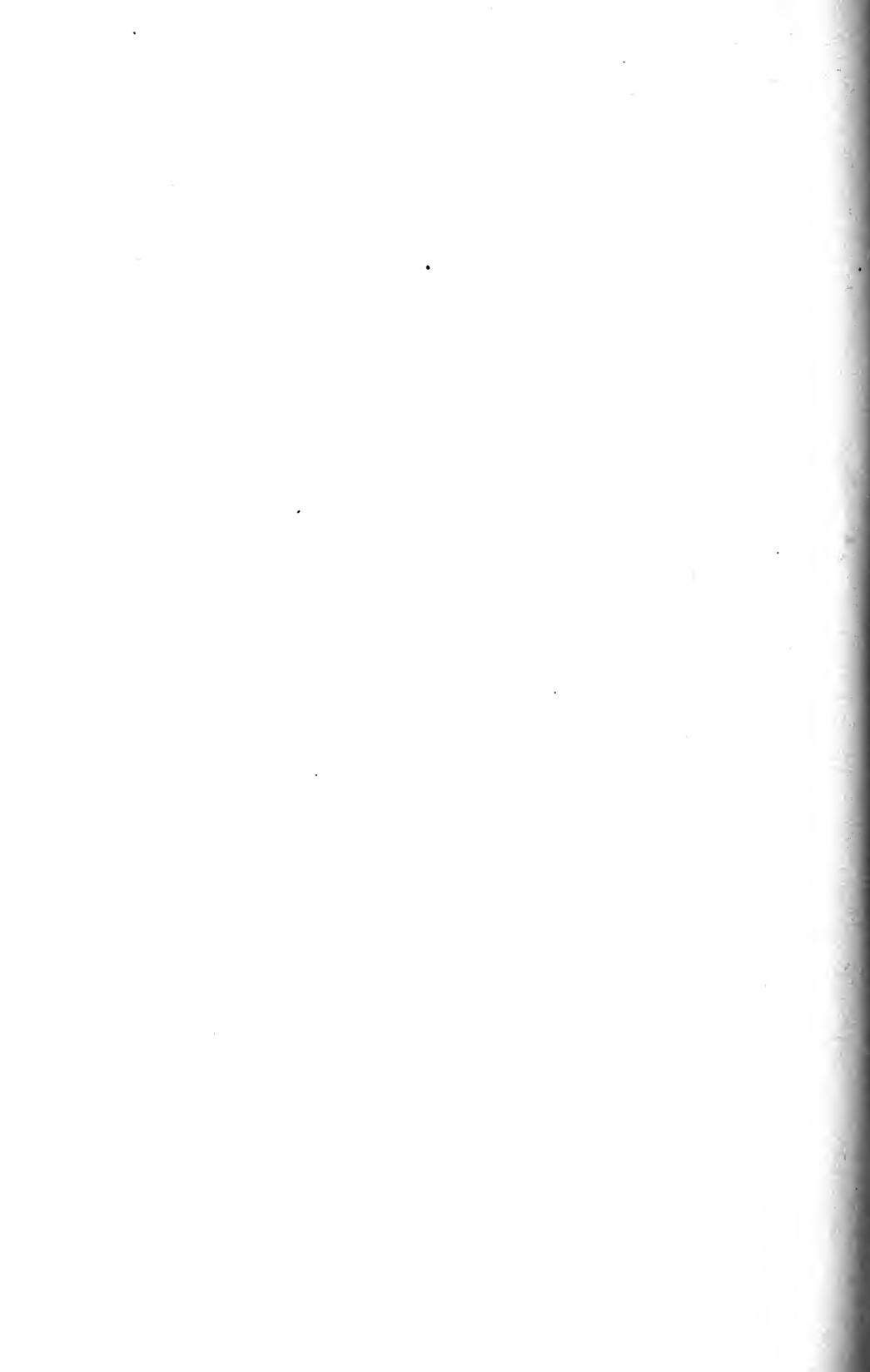


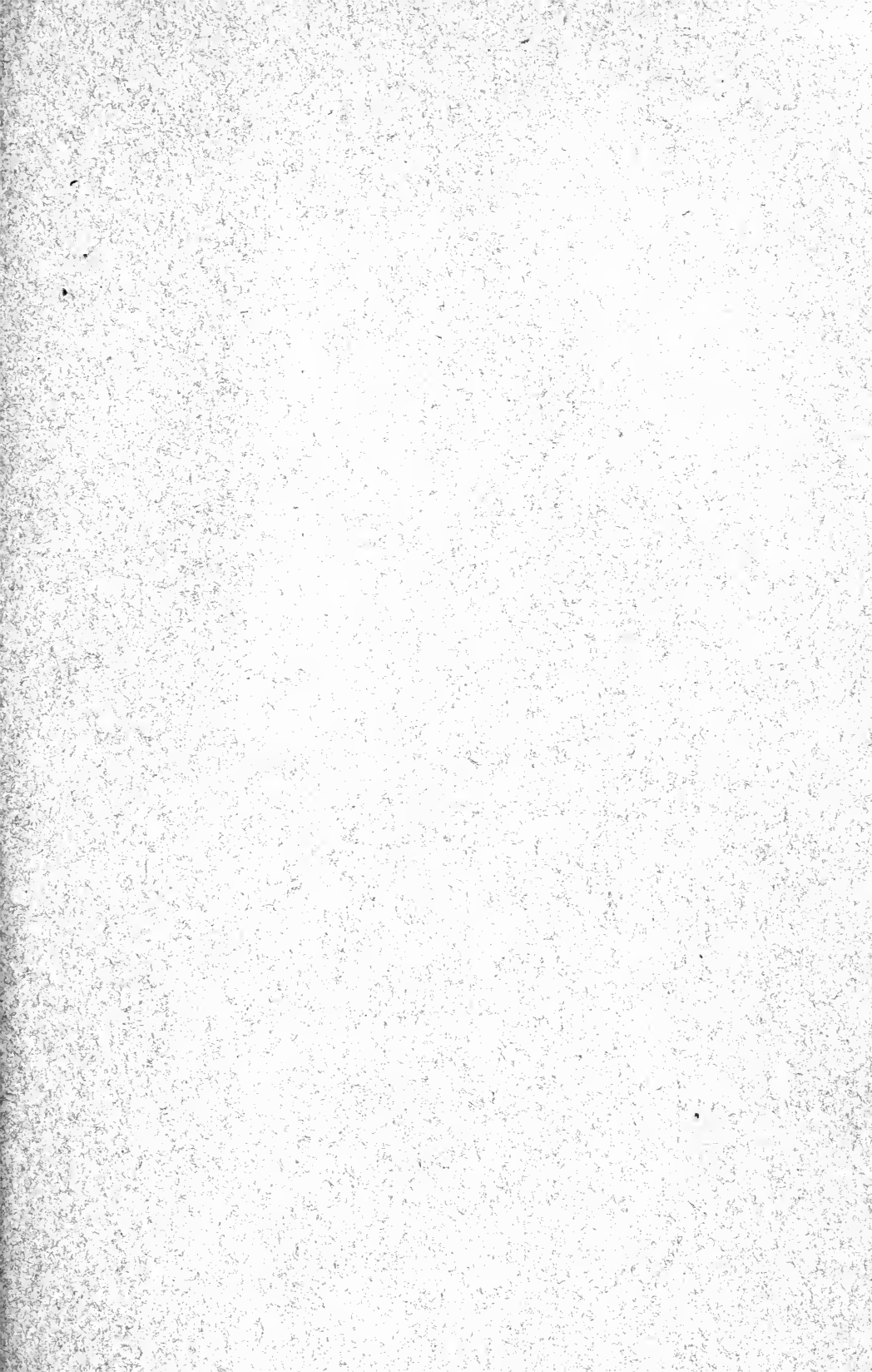












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